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PRICE TEN CERTE

At the Theatres.



The story of A Midnight Marriage has been more than once rehearsed by MIRROR corredents: for it has been on circuit for a long ne. It was presented at the People's Theatre on Monday night for the first time in the Metropolis, and therefore calls for extended mention. "In days of old, when knights were bold," is its story. The author is Charles Osborne, an English dramatist of some note, who has written many more or less successfu plays, and who is the author of Thomas a Becket, written for Lawrence Barrett. The cene opens in Gascony, at the chateau of Count Casimir de Langlet, a gallant nobleman, who is impoverished and under the displeasure of the King, Francois I. Here he and a few on companions are making merry over the cup. There comes to the chateau Compte de St. Villier, who is a "suspect" fleeing from the wrath of the King. Concealing the fugitive, De Langlet is confronted by Hortense de Guise, who has fled Paris to escape an unwelcome suitor, Phillippe de Brion, who is in favor with her uncle, Claude de Guise. Langlet is smitten with the charms of Hortense, and avows his love. For the nonce she gently but firmly repulses him.

Left alone, Hortense is confronted by St. Villiers, who emerges from his hiding. De Guise suddenly appears in quest of St. Villiers, whom he apprehends for treason. He commay be married to De Brion. Informed of the arrest, De Langlet and his companions swear by their swords to rescue her, and the curtain falls.

Act two is laid in the grounds of a monastery, whither Hortense is taken to be married to De Brion at midnight. De Langlet, who has seized the uniform of one of the De Guise retainers, reveals his disguise to Hortense; and under his direction she assents to the marriage. De Langlet then awaits De Brion, and engages him in combat, seriously wounding him. He conceals the form of the unconscious De Brion behind a tomb, and then, donning ed man's cloak and hat, he takes the place of the bridegroom in the midnight marriage. While the ceremony is being pered within the chapel, St. Ange and Moreau, two valiant Gascons, who have acpanied Casimir to this gloomy spot, timenter the graveyard as the midnight hour Their superstitious terror is further ned by the awful solemnity of the time and place, and the weird, mysterious tones of the organ, and is brought to a climax by the partial recovery and appearance of De Brion from behind the tomb. Supposing it to be a tre, they make a hasty and ludicrous exit er the crumbling wall of the churchyard. As the party comes from the chapel, De Brion, who has regained consciousness, reveals the deception; but De Langlet and Hortense escape, the former going to the wars under an ned name, and the wife hiding in a con-

Act three opens at the Chateau de Guise, at Fontainebleau, after a lapse of two years and a half where Hortense is lured by a lie devised by her uncle to the effect that the Count de Langlet is dying there. De Brion claims her as his wife, but she scornfully defies him; and De Langlet, arriving at the chateau at this opportune moment, c'aims his wite. Their applness, however, is shattered by the appearance of the Regent mother, who orders De Langlet's arrest. The curtain rises in the closing act on the court-yard of the Regent's chateau, where Casimir de Langlet is to be executed. Horrense has accompanied her husband to prison, and is distracted with grief.

St. Ange, the boastful but true friend of De Langlet, seeks a quarrel with De Brion, by which he intends to avenge the wrongs of his friend and prevent the possibility of Hortense again falling a victim to this man. As De Brion casts a vile imputation upon the honor of Hortense, De Langlet enters, and suddenly confronting him, demands a disavowal of the slander. De Brion, taking advantage of his defencelessness, stabs Langlet, who falls into the arms of St. Ange, who, unseen by De Brion, transfers his sword to Casimir. The conditions now being equal, the Count repeats his demand, and being again insolently red, runs through his wife's defamer. De Brion revolts at dying with this lie upon his and as with his last breath he declares oceace of Hortense, the fatal bell tolls id the gates open, disclosing the block, axe After an agonizing parting fortense, Langlet kneels before the block. exe is about to fall, when the notes of the trumpet are heard, the executioner's a stayed and Francois gladly pardons to who, in the guise of a stranger

The company did not appear at their best. They had been riding from a trans-Mississippi town since Friday, and had had but little time to rest. William Redmund, as Casimir, Count de Langlet, did admirably. He is a man of powerful physique, of graceful mould, and acted the hero with dash and vigor. Seen oftener in New York, he would easily take rank with our best romantic or melodramatic actors. As Hortense de Guise, Mrs. Thomas Barry was a disappointment. It may have been that the lady was too fatigued to do her best. We cannot endorse the praises showered upon her by the out-town press-that is, if Monday night was a specimen of her work. There was very little life in her acting, and at no time did the audience warm to her very perceptibly.

W. F. Owen's Count St. Ange, the valorous but boastful Gascon, was unctuously comic. His performance is a very strong feature of the play. It must be seen; it can not be described. The De Guise of William Sprague lacked only in voice. His rather effeminate lisp was not in keeping with the lusty figure presented. R. B. Bouchier's De Brion was something awful in figure, gesture and voice. The latter is deep and strong, but without method. J. Stuart Clark, as St. Vallier, was just as bad, As Francois I., Charles Walton had little to do, fortunately. This, actor, in whatever he appears, carries a constant smirk. He hasn't the slightest control of his features. The Comte Moreau of W. Fairbanks was a neat performance. He worked faithfully and effectively in a small part. The Regent mother of Fannie Sprague deserves a word of praise. It was haughty and dignified and a fine stage picture. Augusta Van Deren was at ease in the small, fill-in part of Louise D'Orange.

The house was well filled. The applause was liberal. But, strange to say, there were no recalls. The stage was finely set all through. Next week, Hazel Kirke.

Mr. Daly revived Wycherly's old comedy, The Country Girl, last Saturday evening, with the same success achieved last season. Miss Rehan appears at her best as Peggy, and her spirited acting awakened unstinted admiration and applause. Mr. Skinner was admirable as Harcourt, Mr. Parkes delightfully amusing as Sparkish, and Mr. Drew capital as Belville. Anne Hooper, a daughter of Lucy Hooper, who made her first appearance on this occasion in the small part of Lucy, created a pleasant impression. The comedy was preceded by a little lever de rideau entitled A Woman's Won't. It was brightly acted by Messrs. Lewis, Skinner and Gilbert, and Mrs. Gilbert, Miss Fielding and Miss Irwin. Last night, too late for review in the present issue, Mr. Daly produced for the first time an adaptation from the German called A Night Off; or, A Page from Balzac. All the principals of the company were in the cast.

Tony Pastor gives one of those exceptionally good variety bills for which he is famous at his theatre this week. Besides Mr. Pastor, there are such favorites as Hilda Thomas, Lottie Elliott, Larry Tooley, the American Four and Bingham the magician in the programme. The attendance has been large, as usual.

Harrigan and Hart took possession of the stage of the Fourteenth Street Theatre on Monday night. There was a good audience composed, it would seem from the cordial spirit displayed, of warm friends of the popular managers and actors. As each of the favorites appeared demands for a speech were made and satisfied. Mr. Harrigan was presented with a mammoth horseshoe bearing the words. "Good Luck," and there were many other pleasant episodes during the evening. McAllister's Legacy never went with more mirthful accompaniment. The Comique company in their new home will unquestionably enjoy the full measure of prosperity that has hitherto attended them.

Mr. Curtis' last week at the Fifth Avenue finds as good 'attendance as has marked the second. Spot Cash will be played for the last time on Saturday night. Next Monday the Boston Ideal Opera company, which used to be an admirable organization, will begin an engagement.

Louis Aldrich began what promises to be a very remunerative week at the Grand Opera House on Monday. The performance of My Partner has lately received attention in these columns. Enough to say that the audience were deeply absorbed in the touching yet dramatic story and were liberal with their applause for Mr. Aldrich and the leading members of his support. Next Monday Fanny Davenport begins an engagement at this theatre in Fedora. Thousands will avail themselves of this opportunity for witnessing this great performance, and immense receipts may be expected.

There have been a number of changes in Thatcher, Primrose and West's bill at Niblo's this week. Several new songs and sketches are successfully given. The crowds are undiminished. Monday next The Shadows of a Great City will begin an engagement.

Impulse is evidently to have a run at Wal-

nightly. A new play and Lester Wallack in a new part form a strong attraction to play-

Next week Adonis will turn its two-hundreth performance at the Bijou. Business remains at a profitable point. The burlesque has withstood rivalry of all kinds and every other vicissitude of a wonderfully prolonged career.

Our Governor is being played for the last times at the Star Theatre. On Monday the farewell engagement of Henry Irving and the Lyceum company begins. Eugene Aram will be acted on Monday and Tuesday evenings. Much Ado is set down for Wednesday.

The changes made for various reasons in the cast of Ixion at the Comedy Theatre have not diminished the attractiveness of the performance or the size of the houses. Alice Harrison, Harry Brown and Lilly West make a strong trio of principals.

A Prisoner for Life is crowding the Union Square Theatre at every performance. So the last season of this house as a stock establishment, which began with a cloud, will end in a ment, which blaze of prosperity.

The Private Secretary continues on its joyful way at the Madison Square Theatre. It will be played until the two-hundredth representation is passed-perhaps longer. The success of this laughable farce-comedy is truly re-

The Musical Mirror.



Considering its size, the orchestra over which Jesse Williams presides at Koster and Bial's is the best to be heard in any of our places of amusement. Its principal members are all competent soloists. Certainly no theatrical orchestra in town boasts abler first-violin, and flute, and piccolo players. On Mr. Williams' masterly leadership we need not dwell. He is not only an accomplished musician, but he has that power of command so necessary in one in this position. Besides conducting the orchestra, Mr. Williams runs nearly every department of the entertainment at the popular music-hall of which we are speaking. His influence is exerted in all directions, and, of course, with excellent results, for he is familiar with the manifold duties of a responsible stage manager.

On Monday night, in addition to the usual bill, which includes a number of skilful acrobats and specialists, an operetta called Pierrette was given. The libretto was adapted from a French comedietta, with some appropriate lyrics added. The music was supplied by Robert Stoepel. The little piece is quite smartly written. Pierrette and Pompon are neighbors in a lodging-house. They return from a masque ball where they have met and enjoyed themselves without knowing each other's identity. Pompon carries on a conversation with his neighbor through the adjoining door, finds she is his charmer of the masquerade, and seeks violent entry to her apartment, Pierrette slips into his room by another door, and thus they change and change about until Pompon, who is about to be ejected by his landlord, comes to the "popping" point and proposes for and is made happy by Pierrette's hand. An indifferently successful effort is made to localize the little piece, which robs it of its delicacy and point. But these qualities are not looked for in a music-hall, and the audience Monday did not apparently note their absence and the consequently inartistic result. There is some quite pretty music among the morceaux provided by Mr. Stoepel. The galop-song has an infectious jollity about it, and the duet between Pompon and Pierrette toward the end is quite up to the level of the best opera comique composition. Madame Vanoni as the heroine was flustered and forgot her lines, but she sang excellently and infused the representation with liveliness. After the nervousness has worn off she will be thoroughly satisfactory in the role, as it is well adapted to her style. Vincent Hogan has the remains of a baritone voice which permitted him to give Pompon's music only in what we may term a mortuary style. The operetta will no doubt become popular in spite of this drawback. Most of its music was re-

demanded.

Knight, had saved his life at the battle of lack's, where large numbers of people consort Pirates of Penzance will be revived on Monday and kept on the bills until Die Fledermaus is ready for production. Gasparone is enjoying a fair degree of popularity at the Standard. The opera is beautifully mounted, and with a few exceptions well cast. If it fails, therefore, to achieve a permanent success it will be the result of inherent weakness.

#### Sunday Night Performances.

The sojourner from the East who is suddenly set down in Cincinnati, Chicago or St. Louis on a Sunday evening, is surprised to find the theatres ablaze with light. That is, if he possess but little information in regard to theatricals in general and the customs of these big Western cities in particular. In New Orleans, Sunday has always been the popular theatre night. In Cincinnati and Chicago, ten years ago, the minor theatres were giving performances on Sunday nights. The famous "Over the Rhine" in the tormer city was a bedlam, while the city proper was as quiet as slumbering Philadelphia. The blaring of horns, the squeaking of fiddles, the trilling of "songbirds," the shrill notes of serio-comics, the thrumming of banjos, the rattle of bones, the beating of tamborines-all made up a babel of sounds most unpleasant to the ear. The one street upon which the greater number of these resorts were situate was thronged with scarlet women and coarse men. The better parties, and here decorum prevailed. But 'Over the Rhine' on a Sunday night wasprobably still is-a disgrace to Cincinnati all

Gradually, in the cities named, the regular theatres began to open their doors on Sunday. In fact, heterodox preachers, Jubilee Singers, University Students and Tennesseans had held sway in them for some time. At last there came a general break all along the line, and Sunday has come to be the regular opening night. Some few stars still hold out against it, but the theatre does not always close; for some other attraction frequently jumps in from a by-town and converts the big city into a one-night stand for the nonce. In the cities of Toledo and Dayton, in Ohio, the local managers have recently consented to Sunday night performances. In one case wholesale fining was the result, and the local manager has threatened to carry the matter into the courts.

In the larger cities of the West the population is as cosmopolitan as that of New York City. But the dregs of Europe do not linger there to the same extent as here. The better class of emigrants from the Continental countries largely people the West, and they have brought their national customs with them. Surprised to find Sunday a day of profound quiet, instead of recreation and gayety, they chafed under the restraint until the ballot was placed in their hands. This was a powerful weapon, especially in the hands of the independent German. He it is who is wiping out the Sabbath of the fathers in the big cities of the West. Political parties fear him, for he holds the balance of power and is law-abiding in everything except the matter of Sunday. The greater number of the laws applying to this day he looks upon as sumptuary and op pressive. Officials wink at the license he takes, for he is, in his way, a good citizen. Moreover, he can make quick work of the candidate who would cut off his Sunday beer, his Sunday music or his Sunday dance. The German is not much of a Sunday theatre-goer-he prefers the concert or the dance-but he has paved the way to Sunday amusements for his prethren of other nationalities.

Apart from the sanctity of the Sabbath, should the open theatre on Sunday night be encouraged? The question presents many aspects. The player is to be considered. He needs needs a day of rest as much as the workers in other warks of life. If the journalist works perforce on Sunday, some other night of the week is his in which to relax. The actor likes to see one night in the week as others see it. There are faint signs of rebellion. A hint is given of the proposed formation of an association of professionals with the single object in view of doing away with Sunday night performances in legitimate theatres. Should the association organize, it will have the sympathy of a large number of people who are by no means strict Sabbatarians—people who patronize the Sunday concert, the Sunday lecture, the open galleries of art, but who draw the line at the Sunday theatre.

#### An Actor's Observations.

Frederic de Belleville returned to town last week, having finished his tour with The Silver King, or rather The Silve: King having come to an unexpectedly early closure. Mr. Miner, in bringing the season of this company up with a round turn, business not having equalled expectation, although salaries were considerably reduced, simply took advantage of the 'two weeks" clause in the contracts of his actors.

"I played the part of Denver," said Mr. de Belleville to a MIRROR reporter, "without interruption from August 15, sometimes nine and ten times a week. This last number when mid-week and Sunday matinees, were included. Except for the rapid travelling, long jumps and fatigue, I had nothing to complain of. My press notices, I am happy to say, were unani-Patience will be sung at the Casino only mously good. I made lots of new friends on until the close of the present week. The my travels. The company contained a lot of \$2,700.

good fellows-conscientious workers, too. was sorry to part with them.

"I have received some offers already, but I'm tired and shall rest a little. By the way, I have been just five years in this country. Among the parts I have played are Daniel Rochat, Carojac, Chateau Renaud, the Corsican Brothers, Noirtier and the Silver King. This last is, I think, the best as well as the longest in any modern play. I liked to act it very much, but I did not always satisfy myself. Actors are like singers in one matterthey are sometimes in good feather, sometimes in bad. But a great deal depends on the public. I have found out-of-town audiences most appreciative and encouraging. Particularly so were those at the National in Philadelphia, A little generosity in the way of applause from the public is never thrown away. The actor always does his best to give a bountiful return for it. When all is said and done, travelling is hard and, for the present at least, you may be sure that this village is good enough for me."

#### Decline of Orthodox Minstrelsy.

Twenty years ago negro minstrelsy had its permanent abode in halt a dozen cities of the United States. To-day there is but one permanent minstrel-hall in the country-Carncross' Eleventh Street Opera House, Philadelphia. It has been in existence—with possibly a few lapses that would cover the period of one season-for over a quarter of a century. resorts were patronized by German family Its style of entertainment is still rather primitive. Crude burlesque of reigning dramatic successes is the only new (?) thing it presents. Slap-stick-and-bladder pantomime has reigned there since ante-bellum days. But, relic of the past as it is, it is a mint in money-making. and the best families of the Quaker City are its steady patrons. Half a dozen better troupes have come to grief in trying to obtained a foothold in opposition.

> Drawing aside the curtain of the past, we see he minstrel in all his glory. The fashion of the city were his patrons. Pious people, who shuddered at the word "theatre," were constant attendants at the minstrel-hall. Fortunes were made by the Christys and Bryants in a few seasons. Sharpley, Kelly, Leon, Bernard, Walmbold, Birch, Backus-none of them, of a later day, were far behind in money-making. The first serious blow to minstrelsy pure and simple was the introduction of burnt-cork into vaudeville, or variety, entertainments. Society has never set the seal of its favor upon the class of entertainment known as "variety," and probably never will. But these mixed entertainments became popular with the masses, and the minstrel-hall suffered. One by one they sank out of sight, the last to go being a once-famous resort in this city. Society had long since withdrawn its countenance; for minstrel and variety halls were on a common level. Black-face comedians swarmed upon the variety boards, much the same as the more clever of the variety people now overrun the legitimate stage. Many of these people discarded burnt-cork and became successful comedians. One of them, at one time a bright particular ornament of the "bone end," is today a wealthy Irish comedian.

Some six or seven years ago Haverly galvanized minstrelsy by organizing his famous Mastodons. He paid liberal salaries for a '40-count 'em-40" troupe that comprised the cream of minstrel talent. The Mastodons flourished for a few seasons, and Haverly might have retired on a fortune but for fortunate theatrical ventures. Then came the mammoth Callender troupe, including in its roster all the "Georgia" and other simon-pure negro talent in the country. Prosperity reigned for a few seasons, and then came disaster. The negroes were a novelty in England, where they were negroes stepped over the threshold of society the banjo. But the last season of the Callenders in the British Isles was a failure. They returned to this country sadly demoralized, and, in depleted numbers, were at last accounts earning a precarious living in villages and hamlets, seldom venturing into the populous centres.

In minstrelsy, a survival of the fittest is exemplified in Thatcher, Primrose and West's troupe. But it is not an orthodox concern. It has little in common with old-time minstrelsy. The spectacular is its strong feature. Sexte and song-and-dance is substituted for the double ditto. There is as much stage-setting as in a melodrama. As many comedians appear as would have made up the complement of l a dozen troupes of the olden time, while the vocalists are strong in numbers and in talent. The Barlow-Wilson party are the only rivals of the T. P. W.'s. Their entertainment smacks more of the old-time show. However, rivals though they be, they give the T. P. W.'s a wide berth. The two troupes are the result of a split, and they are the only two travelling oncerns except Hyde and Behman's worthy of the name. of the name. Their advent in a one-night stand is only equalled by the coming of

Will this absorption of minstrelsy into two or three mammoth troupes be likely to last? If these organizations are once scattered of split up, minstrelsy will hardly recover from is at very high pressure just now. Will it ex-plode? If it does, Haverly will gather together the fragments and endeavor to build a new fabric, and his fortunes as well.

William H. Henderson, manager of the William H. Henderson, manager of the Jersey City Academy of Music, booked the Silver King company, with De Belleville, for a week in April; but the company being disbanded, Harry Miner wishes to play the Bangs company. This Manager Henderson declines to accept, and will sue Miner for damages. The receipts of Harrison and Gourlay in three nights leading at this house were three nights lately at this house were



It's funny, when you've got a pin, how many people will tell you where to stick it. Everyone seems to have a bubble they want to have pricked. Why, every week I get letters from persons who want me to attack this or that thing. They seem to think the Gusher is a weapon of forty-hornet power, and they desire to bring this powerful agent to bear on their pet aversion. These folks write me advisory letters, interrogatory letters, and, occasionally, complimentary letters; but the daisy letter of all reached me this week! It was a love-letter from a lady. I'm getting on.

I've collected quite a batch of 'em, and for to-day I'll make my column of Answers to Correspondents. The lady signing herself "M. C. B." asks me to turn myself into a "power for good and do the Lord's work."

Now, Maria-I think it must be Maria-it strikes me as being a conceited, audacious piece of business to try and do the Lord's work. I don't quite understand the early part of your exhortation-perhaps you think my easy-going, instructive style of writing suited to Sabbath-school libraries. You are mistaken. I am too great a lover of truth and stickler for facts to drown the little boy who goes swimming Sundays, or give the little girl a stomachache who purloins her mother's candy. I find just as many boys grow up to be Aldermen who swim Sundays, and just as many girls live to have children of their own who cribbed their ma's preserves, as any other class.

Therefore, dear Maria, you'll have to take me as I am, and perhaps I'll do you a power of good, though I don't become a "power for good."

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"Mrs. Malaprop" writes me a very kind letter. She desires I shall go for those stage-struck young persons of wealth who are crowding out poor and worthy members of the profession. My friend must be patient. Let her see how many of the curled darlings of fortune who face the footlights stay there. Just show me a rich society man or woman who ever achieved greatness and lifted themselves out of the ranks. The poor and worthy girl wants to show ability to do something better than walking ladies, and she's all right. The wealthy woman who will dress magnificently and go on for fifteen dollars a week, fills a position the poor girl can't, and she will always get it. It's running your head against a brick wall to advise managers to engage the poor and needy for fifteen dollars and go to the expense of dressing 'em, when Flora Flybynight will play Dolly Mayflower in silk stockings and eighteen-carat diamonds for ten. But it's a comfort to call the roll and know that Charlotte Cushman and Mary Anderson and Frank Bangs were all poor girls; that Clara Morris took care of children; that Euphrosyne Parepa ran errands for a dressmaker: that Christine Nilsson was a street-singer, and Rachel played the fiddle for sous on the Boulevards of Paris.

The society lady who sings Emmet's yodelling songs in Lady Teazle is not likely to knock out modest merit, and dear "Mrs. Malaprop," who evidently has some poor young actress' welfare at heart, must wait for Fate. who, sooner or later, settles all pretenders. (This correspondent asked if an address she had found was a correct one. It is.)

. . . I had a Southern aunt who brought on a yellow boy one Summer from Louisiana. He was about the size of a milk-can, was nine years old, and used the wildest grammer I ever heard outside one of my correspondents. He had a fight with a street-boy one day, and every time he hit his opponent he shot off his mouth in this manner:

"Who you tink I is? [Whang on the nose.] Who you tink I be's? [A vicious dig.] Who you 'pose I am?" [A settler.] Now, the person who signs theirself "themself," "theyself," "Albermarle," naively says: "If I was to tell you who I am, you'd know who I be." This ' is as bad as the beau who said to his girl: "If I'd knowed you'd wanted to went, I'd comed and fetched you." Albermarle says we "have many feelings in common," and that "things he's often thought I've spoken up and said in the Gusher;" that "I'm no coward and he ain't afeared." He wants my autograph, and so I recommend him to call at the office and get a section of the hieroglyphics with which I enliven my printers' existence.

A Western manager wrote THE MIRROR that the Gusher was a lad after his own heart, and when he reached New York he wanted to have a glorification with "that young fellow." A gentleman in Troy wrote a very compli-

mentary note and sent a box of cigars. This nerved me. I said to myself: "I never will abandon a column that is doing so much for

But it was reserved for "Emma" to simply paralyze me. I got a box the other day and a prettily-scented sheet of note-paper, on which 'Emma" sets forth that she would like to meet me and become better acquainted. She says she knows I am a gentleman, though I "conceal my identity." She very properly thinks all men should. She's right. But she wishes I would make an exception in her case and grant her an interview. She embroiders me a pair of suspenders, and she sends 'em. Oh, Emma, for your sake would I belonged to the suspender sex! I have cut off the buckles and straps and made a lovely pair of garters of the embroidered part. I know you will feel injured, but, under the circumstances, it's all I can do for you.

And, Emma, since reading your letter I have given quite a season of thought to the subject, and judging from an intimate acquaintance with my disposition and inclinations, I assure you it's a blamed good thing for you and a lot more girls that the Gusher is not the man you and the Western manager take her for.

I believe my William, who says that "in joining contrasts lieth love's delight," and I believe a long experience that teaches me that once in a thousand times the right men and women get together in this world.

It's been bad enough for me to get hold of the wrong man; but if I had been built to wear suspenders and got one of the Bloom of Youth roller-skate girls, there would have been a hanging match and a star part for me in it many years ago.

Oh, I know the Emma Darlings, and I don't think I'd make a good husband. Therefore I gobble the embroidered braces and comfort my correspondent with that good old adage. 'When one can't another can." . . .

There's a gang of women round this land hounding the life out of every female connected with the stage or the press, or who isnoted in society. They are worse than the autograph fiends. They send you a sort of circular that reads thusly:

"Having nearly completed a very beautiful quilt, to which the most famous of the land have contributed, I feel that it would be incomplete without a block from the distinguished, talented and beautiful Gusher, whose delicious articles have done much in my family to promote morality and encourage us to seek the higher life. I enclose my address, and would like by return of mail the handsomest pieces of your best dresses."

I've received six of these appeals in six weeks, and here's my answer: The Gusher is making crazy-quilts herself, and her gentleman friends go home with their pockethandkerchiefs about their necks if they are rash enough to make calls in eligible Albert scarfs. Her lady friends never make alterations in their gowns. Thus no scraps left over. The Gusher doesn't annex. You wouldn't think of saying "Stand and deliver" to Dick Turpin. That's the present case.

Then there's the letter of "D. D." Don't let me forget that. "D. D." knows a good deal of the "G. G." She knows how strong are the bonds of affection between McCaull and myself; how much I love my James (surname Collier); what a thorough, abiding friendship I have for Stetson; what a band of brothers Gilmore, Poole and I have always been; how undemonstrative but how deep is the holy love existing between Deacon Mallory and myself. She knows that Daly and Duff have not gone back on their Gusher, and "D. D." writes from Suspension Bridge asking me to intercede with some metropolitan manager and get her "a place in a theatre."

"D. D." says that she is "thirty-one." We all know what thirty-one is. "We always put on ten for extras," said the plumber when he handed me an itemized bill for a day's job. I think the plumber's rule applies to all women of thirty-one. "I sing as well as most anybody I know," continues "D. D." artlessly, Whether "D. D." has been consorting with Patti and Scalchi during their recent tours she does not say; but it would help one to a better estimate of her vocalization if she did "And I am considered handsome," she finishes, and she chucks in a photo representing a large woman with scalloped hair, who never weighed less than 200 pounds when she sat for that picture.

Great Cæsar's ghost! What blindness attacks a woman when she looks at herself. Here's a short-waisted, heavy-faced creature, forty it a day, hung with cheap jewelry, plastered with false hair, and smirking like the cat that ate the canary, wanting to go on the stage and suggesting my finding her a place in a comic opera, because she "has a smiling countenance" and "sings as well as most any one she knows"-about Suspension Bridge.

D-D-U-R-A-D-D fool without a doubt. But lest she takes those letters for some new line of R. R. coming into N. Y., I may as well add that the only place I can get her in a theatre will be that of the scrub-woman, and I should think from her picture she'd be a treashould think ... sure in that capacity.

in this column (as I have no address), I will shut down on my correspondents. I have had three letters from Windsor, Vermont, that have touched me very deeply. They are in a faint feminine hand, and bear the impress of sincerity. The little girl who writes them says she is eighteen years of age; that she has never walked in consequence of a fall when she was a baby; that she tries to be cheerful, and to keep her thoughts off herself she gets all the pleasantest reading she can. She knows no theatrical people and never read a theatrical paper. But it seems the astute and heavyweight organ of the late Mr. Bowles, the Springfield Republican, occasionally reproduces chunks of the Gusher. In that way she came to know of THE MIRROR, and an acquaintance in New York has sent it regularly ever since, a long while ago.

She tells me the stories I have told about the profession have won her to think them the best people in the world. That she gets her MIRROR every week and is happy for half an hour reading her Gusher. And she would love to have me say something in print that she would know was intended for herself alone. If I "know how to sympathize with so sad an invalid" as herself.

My dear little girl, here's a letter all to yourself. The sorrows and joys, the pains and pleasures of this life are meted out to us in equal proportions. You have, you tell me, a leasant home and many friends who love you. Believe me, if you stood on two good legs alone in the world, fighting the hard battle of bread-and-butter, you would look back on your wheel-chair and your loving family as the happier fate of the two. You "will never marry," you say. My dear, you can't tell how much you escape. You might do a powerful lot of courting around the sitting-room fire if you so desired; but you can never stand up before a minister and get yourself into permanent trouble; and I congratulate you. You cannot go to places of amusement, you tell me. Dear child, the shows that reach Windsor. Vermont, would only depress you. You don't know how bad they are in New York, and we keep the best to ourselves.

You have a very bright and pretty way of expressing yourself. You have the pen of a ready-writer. Go to work and write some little story and send it to me. If you could make any success in a literary way, it would bring you untold happiness. The famous beauties fade away. The lovely singers lose their voices. The popular favorites of the stage are displaced and forgotten. To all these succeeds a dismal age of sorrowful retrospection. But the woman who can write, build up lives and live them over and over again, has a source of comfort that old age and the other enemies of woman can never wrest from her. You don't need legs if you have brains. I know some women who would be a hundred times better off if they never had had any.

And so, with this bit of advice, and the best wishes, dear little girl, for your happiness, I THE GIDDY GUSHER. am your friend.

#### Professional Doings.

-M. J. Thomas has joined the Lorellas. -Frank Mayo is playing a supplementary

-Helen Corlett has rejoined M. B. Curtis company.

-Rachel Booth has received an offer from Harrigan and Hart.

\_F S Grant has i H. B. Mahn is forming. -Dominick Murray will close his season in

Cincinnati on March 7. -Frank Farrell has booked about ten weeks'

time for Estelle Clayton. -Alonzo Hatch has been engaged for the

Lillian Russell company. -Many provincial managers are refusing to

book attractions at museum prices.

-Dissensions are rumored as being frequent in the Parlor Match company.

-Louise Pomeroy and Thomas Seabrook have been engaged by Estelle Clayton.

-Die Fledermaus will be put on in a few days at the Casino. The Sorcerer will not be

-John G. Magle was out of doors on Mon-day for the first time during a sixteen weeks

-James B. Radcliffe goes to England in April. He will join the Moore and Burgess Minstrels. -Rose Eytinge is playing on the Texas cir-

cuit. Few stars have done more travelling this season. -Lawrence Barrett will probably produce Thomas á Becket at the Star Theatre in Jan-

uary, 1886. -Gilbert and Sullivan's Japanese opera will be produced at the Savoy Theatre, London, on March 14.

-Rose Coghlan's play, Our Joan, will probably be done at the Star Theatre after the regular season.

-Next Monday afternoon George Fawcett Rowe's Beauty will be tried at a special mati-nee at Wallack's.

-Little Bijou Fernandez made quite a success as Eva in John P. Smith's revival of Uncle Tom last week. —The regular monthly meeting of the trus-tees of the Actors' Fund takes place at the rooms at two o'clock to-day.

-Nat Goodwin is in town at the Gedney House. Twice this season he has had to can-

cel dates on account of fires. -Graham Earle and Agatha Singleton, of the Earle Dramatic company, have become members of the Actors' Fund.

with one other letter that I desire to answer

The Playgoers Club of London has sat in judgment on Mrs. Langtry's Lady Teazle.

The verdict was condemnatory.

-J. H. Haverly is at the Fifth Avenue

-Arthur Forrest is suing the Lyceum Theatre for salary.

-Lilly West made a hit as Venus in Ixion on Monday night.

—George Holland goes with Estelle Clay ton's Favette company.

-C. W. Dungan has been cast for a comedy

-Eva Barrington and Lizzie Bradley have

-John Robinson and Fanny Sanford have joined Dan'l Sully's company.

-Manager Foster, of the Boston Ideals, arrived in the city on Monday. -Fred Miller, author of several operettas

s engaged upon the score of an opera. -Fred. Runnells will be a member of the Lillian Russell company at the Casino.

-Joseph Nichol has left the Aimée com-pany, of which he was musical director. —Adeline Stanhope is touring in the East under the management of T. C. Delevan.

-Thomas Nast and Walter Pelham have joined forces in an art and humor entertain-—S. Henry Pincus will go to New Orleans as a member of the Madison Square's Exposition

company.

-Downing's Tally Ho company closes season on Saturday. The season has been very -Five attaches of the Grand Opera House

Brooklyn, have become members of the Actors' Fund.

—The advance sale for the Boston Ideal company's engagement at the Fifth Avenue next week is large. -John Watson has joined Charles Fos

Mrs. Partington company, which takes the road in about a week.

-Neil Burgess is about to close on account ss. Fred Burgess, his agent, has arrived in town.

—Arthur Forrest has been engaged for Rose Coghlan's company. It is rumored that Harry Pitt will play the heavy part.

—On account of the continued illness of Hugh Fay, his partner, William Barry has has again closed their season. —Gasparone is being alternated with Nanon at the Thalia Theatre. It has not proved such

success as the former opera.

—P. H. O'Connor, treasurer of the Fifth Avenue, is recovered from an attack of pneu-monia and returned to his duties. —The Kiralfys are being sued by the estate which had provided them with a theatre site—the site that was never built upon.

—The Denver press scored Leavitt's Adam-less Eves unmercifully. His attractions will be at a discount in that city hereafter.

-"When the Street-cars Run on

way" is a new song written for Ge Thatcher by the author of "Not Much." -E. V. Sinclair, the comedian of the Han-

lons' company, will take a company to the West Indies and produce old English com--Mark Twain and George W. Cable closed

their season in Washington last Saturday. Mr. Twain says he will read never more in -George W. Woods leaves for Europe in a

few days for a pleasure trip of three months. He will spend much time with his relatives in

The matinees which the Madison Square management proposed to give, with R. B. Mantell in a round of characters, have been -The Hanlons will shelve Le Voyage en

Suisse at the close of the season. It is probable that all the brothers will be in Fantasma

-Mrs. Nellie Sandford has cancelled her engagement with Carrie Swain. She goes to Montreal to open with her new play, Roses

—Fanny Wentworth is playing Jupiter in Ixion and Florence Thropp Diana. Bebb Vining appears as Venus, Pauline Hall having

eft the company. —The Ionia (Mich.) managers tried to squeeze damages from the Two Johns because their date was lost in the snow. They lost the

case and the costs. -When The Private Secretary is withdrawn,

Broken Hearts will be produced at the Madi-son Square for three weeks before any other play is presented. -Lotta will not produce E. E. Kidder's Dor-

othy Dent until she engages a new company. His new skit for the Salsbury Troubadours will be ready in April.

—New Orleans has become the Mecca of a great number of theatrical companies. The Exposition languishes; the Theatre flourishes like a green bay tree.

-It is rumored that John A. McCaull is fig uring upon the Standard Theatre. J. C. Duff told a friend lately that if Gasparone failed he would drop comic opera.

—When the Madison Square company go to New Orleans this month they will play Hazel Kirke, Young Mrs. Winthrop, Rajah, Private Secretary and May Blossom.

-Charles Hoyt has written The Tin Soldier especially to suit the abilities of J. H. Conor, who made quit a hit in A Rag Baby. It will

not be presented until next season. -A Prisoner for Life will be put on the road next season. The Lights o' London will be withdrawn. It is said the Lights o' London

cleared more money than the Two Orphans. —Temporarily shelving Nordeck, Frank Mayo will play Davy Crockett during Lent. Then the former play will be presented in Buffalo, Philadelphia, Boston and Brooklyn.

Beedle and Prindle's Pleasure Party capsized in Buffalo last week. Although not imposing, it had been looked upon as an endurable sort of craft. Mr. Prindle has gone home.

to Vermont to reflect. -Harry Allen has written an afterpiece for

Thatcher. Primrose and West called The Prince's Bride. He is negotiating with Simmonds and Brown for Twins. If his overtures are successful he will produce it, playing the dual role himself. -Frank Oakes Rose sailed by the Muriel

yesterday for South America, to arrange for the appearance of a pantomime and ballet troupe which he will send there on May 13. He will also introduce the hand-grenade fire-extinguisher, for which he is agent.

Philip Kirby has

enna's play, Ryllis Darke.

—B. J. Kendrick joins the Ti ompany in St. Louis on Sunday.

 Bells Urquhart will be a member casell's company at the Casiso.

Cool Burgess is about to quit business and return to the minstrel. The two Peakes brothers nglish opera at the Bijon this

Heary Irving will not preserting his coming engagement in I
Charles E. Ford has been personned from producing the coming

J. M. Burke (Arizona John)
middle-man with the Barlow
trels next season.

Griffith Morgan, the veteran

the expenses of his funeral.

—Adele Clarke, with the Dawn-Burn Private Tutor company, remained in the at the close of their season. Size will see East in a week or two, being now on a visifriends in Chicago.

R. G. Morris eng week for his Kinders week for his Kindergarden company, and at some expense for costumes and has When Daisy came to rehearse she balked cause her name wasn't in bigger print, satisfactory substitute was soon engage. The enlargement even afflicts the midgets.

Barnum sent out an agent last Fall to vis all parts of the country and sound manufacturers as to the outlook for the coming circuseason. All branches of industry were visited, and a written report handed in. It is the effect that the prospects are bad. Beneat this device no doubt there lurks an advertisin scheme of some sort.

—Frank Evans and Louise Rial are playing on the Eastern circuit at museum prices, an present, among other plays, The Wavenof Sunder the title of Sin and Sorrow. Evanonce before invaded the rights of Maubut and Overton, and was effectually squelched He has evidently taken advantage of their all sence in the West to repeat the offense.

—The Baroness Naid de Rotchkoff will make her American debut as Camille at a matinee performance to be given at Wallack's on Thursday next. Joseph Wheelock will be the Armand Duval. Harry Edwards and other members of the Wallack and Madison Square Theatre companies will be seen in the cast. The Baroness is said to be a Siberian.

—La Belle Helene will not be done by ager McCaull at Wallack's Theatre. This that the opera had not sufficient dramatic terest in it, he selected The Black Has which is now running successfully in Au It will be put in rehearsal in a few days season will begin May 4 and last as months.

—Assignee Nunnemacher will sand Dickson's effects by anction of day at midday at No. 44 West Twistreet. These effects include a leave the same treet. The manuscripts in the leave the safe, manuscripts, accounts notes, etc. There will get large sprinkling of managers in the safe.

# PROVINCIAL



BOSTON.

Apajune, the Water Sprite, has been the attraction of the Bijon Theatre during the past week, and since it has achieved a fair degree of succeas, will doubtless continue to the close of the McCaull acason, two weeks longer. The first act is rather dull, though anticipation a somewhat wheetted by the expected arrival of the Prince, and toward the close some aprightly fun is made by the appearance of Will Rising, a Roumanian captain, disguised as a Roumanian peasant-girl; and his sergeant (Ellis Ryes) also in female attire. Mr. Rising's disguise is excellent, and his fun-making capital. The second act has a touch and a go to it that makes it irresistible in its fun-making, though, to speak truthfully, the scene on the sofa between the Prince (Francis Wilson) and Natalitra (Lily Post), uproariously funny as it is, just borders on debatable ground. The acene between the Prince and Heloise (Genevieve Reyaolds), just preceding this, that opens the act, is also very funny and I think that during the entire scene between the Prince and Natalitra the audience expected the wife of the former to enter and catch him while he was 'ta' it again." But the Nemesis of Wallachia is not so certain or so soon, possibly as the Nemesis of New Ragland. I think Mr. Wilson is funnier in this opera than he was in Falka. He pervades it, as it were, and there is not a dull moment while he is on the stage. I think Miss Post is better here than in any other character in which I have ever seen her; but she seems to have no control whatever over her face, and, whether she laugh or whether she cry, the expression is all the same. However, her soenes with Mr. Wilson in the second act are done with much clevenass. Miss Reynolds makes a capital picture of the agrain is for the first time having a setting that is worthy of it as a great work of dramatic art, since the great stage and the wast army of workers of the Boston Theutre have been drawn into requisition. The suppoor is about the same, and of course Mr. Berrett is too firmly settled in his

been sick for a day of two, but had performed his se. However, after the Tuesday performance he taken worse, and shortly after midnight it was med impossible for his appearance in Much Ado out Nothing, announced for presentation on Wedness-At two o'clock in the morning the part was sent leorge Alexander, who knew almost nothing of it, found it, I fancy, something of a task to commit lines of this, one of the longest comedy roles in thespeare, in the time given him. He was kept so y that he had no time for rehearaal; but he went on rely, and made a decided success of the part. The rehant of Venice was put on Thursday and Friday his, with Thomas Mead as Shylock; and though Mr. ad is a very old man, and, I understand, has not yod the part for fifteen years, he acquitted himself in great credit. Saturday afternoon, Much Ado out Nothing was repeated, with Mr. Alezander as sedick, to a house simply crowded. Louis XI. was sedick, to a house simply crowded. Louis XI. was played the part for fifteen years, he acquitted himself with great credit. Saturday afternoon, Much Ado About Nothing was repeated, with Mr. Alexander as Benedick, to a house simply crowded. Louis XI. was given on the closing night, with Mr. Irving in the titlerole, he having improved sufficiently to appear. He was still very lif, as was manifest by many little indications, though the character is one amply suited to conceal anything of the kind. He was called repeatedly, and at the fail of the final curtain he was called again and again, and at the last call, stepping forward and picking up a couple of laurel wreaths which had been thrown, said: Ladies and Gentlemen: I have not examined these wreaths, but I presume that one of them intended for Miss Ellen Terry. [Applause.] It is at once my privilege and my regret to appear before you at this time. It is a great pleasure to thank you for the kindness you have shown us, and a deep regret that we are leaving you. No company of actors, I am sure, have ever had the good fortune to appear before an audience more appreciative and responsive than that before which we have appeared during our visit to your city. I have heard it said that Bostom people are somewhat icy, unsympathetic and difficult to please, and it was only a few days ago that I read in one of your papers that some one was terrified at the thought of appearing before them. But I can hold no such an opinion. \* A Regishman might be pardoned, and rightly pardoned, for finding some things in Bostom which may cause him some harmless dissatisfaction. [Laughter and applause.] There are so many associations not at all flattering to the British lion. [Laughter. \* Significant and all feel proud estimation in which Boston holds our work. \* \* Ladies and gentlemen, I am a little worried, because I have been suffering much pain; there is always suffering when the nervous system is wearied by a week in bed. But I can never forget the special sympathy and good will that have been shown me during the past few days. \* \*

Variety at the Howard, the Boylston and Austin and Stone's. Said a theatrical man to me a short time ago: 'I am afraid Barrett will get left with Irving against him one week and Booth the other three.' Returns are in for the first week, and Larry is all right yet. He has a strong hold on the people.—Nunky, it is generally conceded, was much better given by the Boaton Museum co. than The Private Secretary was by the Madison Equars co.. that has just closed a two weeks' season at the Park. Mr. Robertson seemed born for the character of the eccentric minister.—George Loesch, now orthestral conductor at the Howard Athenacum, will go with Manager Rich to the New Hollis Street Theatre aux seeson. He will have an orchestral of seventeen manicians and make a special feature of the music.—Francis Wilson, Herbert and Bell Archer, Will Rising, Comeviewe Reynolds and Lilly Post headquarter at the Admis House.—Last week is said to be the second time during Hamy Irving's career that he has disappointed a madisone by not appearing when announced.—A standard was given at the residence of Mrs. C. E. the second was given at the residence of Mrs. C. E. the second was given at the residence of Mrs. C. E. the second was given at the residence of Mrs. C. E. the second was given at the residence of Mrs. C. E. the second was given at the residence of Mrs. C. E. the second was given at the residence of Mrs. C. E. the second was given at the residence of Mrs. C. E. the second was given at the residence of Mrs. C. E. the second was given at the residence of Mrs. C. E. the second was given at the residence of Mrs. C. E. the second was given at the residence of Mrs. C. E. the second was given at the residence of Mrs. C. E. the second was given at the residence of Mrs. C. E. the second was given at the residence of Mrs. C. E. the second was given at the residence of Mrs. C. E. the second was given as fashion early early in the second was given as fashion early early in the second was given as fashion early early in the second was given as a

composed an answer to her popular song of "Don't Leave Your Mother," entitled "Mother's Last Request," which she will sing first in New York next week. Miss Beverly is among the best of the English serio-comic singers who have visited this country, as she has a finely cultivated voice of three octave's range, and sings like a musician.—Governor Robinson occupied a box at the Beston Theatre on Thursday evening, and visited Mr. Barrett between acts.—A Domestic Earthquake; in Three Shocks. Harrison and Gourlay's new piece, will follow the McCaull season at the Bijou. When the Boylston burlesques it their title will probably be A Field of Corn in Three Shocks, which would imply that corn was scanty or the field was small. This is respectfully suggested to Harrison to work out.

#### ST. LOUIS.

Olympic Theatre (Charles A. Spalding, manager); Lotta's second week brought better business, but not up to the usual average of her engagements. She appeared in Musette early in the week, and in The Little Detective later on. Adelaide Ristori opened March 2 in Elizabeth. Her repertoire during the week will embrace Mary Stuart, Marie Antoinette and Lady Macbeth.

Pope's Theatre (Charles B. Door

brace Mary Stuart, Marie Antoinette and beth.

Pope's Theatre (Charles R. Pope, manager): Evans and Hoey's Parlor Match opened to a packed house \$^{4}8. 32, and the business during the week was enormous. It is regarded by many as the best of Charles Hoyt's extravaganzas, and Evans as the book agent and Hoey as the tramp, Old Hoss, were exceedingly funny. Aimee as Mam'zelle, 1st.

People's Theatre (W. C. Mitchell, manager): Youth was received last week in good style, and did an excellent business. Baker and Farron open in The Emigrant, 1st.

People's Theatre (W. C. MICHEII, Manager): Touting was received last week in good style, and did an excellent business. Baker and Farron open in The Emigrant, 1st.

Standard Theatre (W. H. Smith, manager): The Adamless Eden did an excellent business during the week, the entertainment being given entirely by ladies. The olio and the extravaganza were excellent and the performance was better than that originally given Newell's Muldoon's Picnic, 1st.

Casino (George McManus, manager): The Alice Oates co. opened Feb. 21 to two big audiences, and appeared in Robin Hood. all week. Mrs. Oates holds her own as a favorite in St. Louis, where she has not appeared in many years. James Sturges, her comedian, made a great hit and became a favorite. Business was excellent all the week. The James Reilly Comedy co., in Fun on the Bristol 1st.

Items: The numerous friends of genial James Hannerty, treasurer of the Standard Theatre, have purchased the interest of Joseph McIntyre, one of the partners in that concern. Mr. Hannerty has long been actively associated with St. Louis sheatres, and no one numbers more or warmer friends. It is to be hoped that his associated with St. Louis sheatres, and no one numbers more or warmer friends. It is to be hoped that his assumption of managerial responsibility will be met with high and unbroken success.—Pierre Cleonteau, owner of the Grand Opera House property, in answer to an inquiry to-day, stated that the theatre will be rebuilt on the old site, and that the plans of Mr. Cobb, of Chicago, the architect of the recent house, and of Mr. McElfatrick, builder of Pope's, the Olympic. Mr. Cobb's plans are novel and modelled after the Casino, in New York.—Marie St. Aubyn, of the Adamless Eden co., is a stately and statuesque beauty, and a very accomplished lady. She made a great many friends and admirers in St. Louis.—Dolly Greene, lately of the Katzenberg co., joined the Adamless Eden co., here, the former having diabated at Att Ot Springs. She is a good addition to the co., and is a clever lat

#### CINCINNATI.

CINCINNATI.

Mam'zelle, with Aimee in the title role, at Heuck's, during the week just closed, captured the fancy of our amusement public from the outset, and both play and artiste can be credited with having scored a pronounced hit. The play serves admirably in affording full play for Aimee's specialties, and proved entertaining throughout. The support was excellent. Fantasma current week, followed by Salsbury's Troubadours.

The week's honors at the Grand, with Called Back as the attraction, were rather evenly apportioned between R. B. Mantell and W. J. Ferguson. The latter's impersonation was an entire revelation to those familiar with his portraval of the melodramatic dude in Friendly Tip, and in common with the star he was awarded several enthusiastic recalls during the week. Jessie Milward's Pauline and C. P. Flockton's Dr. Ceneri materially assisted in the success of the engagement. This week Thomas Keene, followed, 8th, by Victor Durand; 15th, Damrosch German Opera troupe, followed, 2sd, by James O'Neill in Monte Cristo.

Lizzie May Ulmer in Dad's Girl, supported by George C. Boniface and a clever co., hild the boards at Havlin's during the week with fair results financially. The star is new to Cincinnati theatre-goers, but created a good impression by her earnest work during her stay. Mr. Boniface rendered effective apport. The play was handsomely staged. The Two Johns present week, followed, 8th, by Grace Hawthorse in Camille.

The Tayleure Comedy co. presented The Octoroon and Christie Johnstone during the week at the People's Theatre to rather meagre attendance. It is but fair to state, in extenuation of such fact, that the troupe's performance was unsatisfactory in almost every respect, and impressed one with the idea that the majority of the co. were novices on the stage. This week, Dominick Murray in Escaped from Sing Sing, followed 8th by R. L. Downing in Tally-Ho.

Between Acts: George Hanlon, in advance of Fantasma, arrived Feb. 27.— Jake Rosenthal, business manager of the Grand, has been indu seats thus sold were disposed of to speculators.—Manager R. E. J. Miles' mother-in-law, Mrs. Sarah E. Dow, died soth, at her residence near Silverton, in this county.—Will Fennessy's condition is rapidly improving.—Frank Farrell was in the city during the early part of the week.—Edward F. Webber, formerly of the part of the week.—Edward F. Webber, formerly of the part of the week.—Edward F. Webber, formerly of the part of the week.—Edward F. Webber, formerly of the part part of the week.—Edward F. Webber, formerly of the Dad's Girl comb., sued out a wit of attachment against George T. Ulmer for the sum of \$301.06 salary due, and a levy was made 24th on the co.'s effects at Havlin's.—The property was afterward replevined at the instance of Manager John Havlin.—Manager Harris will transfer his base of operations from his Museum to Robinson's Opera House about May 1.—J. C. Fryer, heralding the Damrosch German Opera troupe, arrived 26th.

#### CLEVELAND.

CLEVELAND.

Euclid (Gus Hartz, manager): Sieba drew \$4,700 last week. It is a charming spectacular drama, beautified by a most gorgeous display of costumes and scenic effects. The Sieba of Louise Allen was highly complimented. R. J. Dillon was also very good. Mile. Brianza and Signor Cammarano were loudly encored. Siberia this week. J. K. Emmet follows 9th.

Academy (John A. Ellaler, manager): The highly sensational drama, Crimes of London, did a fair business last week. Taken all in all, it was rather a weak production. It pleased the galleries, however, and they were crowded every night. Hallen and Hart's Ideals. 5th, 6th, 7th.

People's (B. C. Hart, manager): Bryant, Richmond, Sheehan and Coyne's co. gave a first-class speciaty programme last week, and were heartily received. Pauline Markham this week. Charles Fostelle next.

Items: Thomas Nast, assisted by Walter Pelham, the monologist, at Case Hall, 19th.—J. B. Curran has been in Buffalo during the past week, coaching the Carrie Swain party in a new play by Fred. Maeder.—Ed. Marble replaces J. M. Ingraham as advance for Crimes of London. A. J. Spencer was discharged from this party in Detroit last week. Spencer claims \$200 salary and attacked the co.'s effects Saturday night. Effects means cash-box. It was all that could be found of any value.—Arnold Kiraify's gold watch is also in durance vile to satisfy a claim of a professional nurse whom he had employed here early this season.

#### PHILADELPHIA.

PHILADELPHIA.

Nothing more dismal in the way of a failure than Joaquin Miller's Tally-Ho has been witnessed in this city in many a day—or night. It is unmitigated rot from beginning to end, without a redeeming feature. Without plot, utterly improbable and lacking in everything that goes to make up dramatic construction, it is no wonder that it failed. It is strange, however, that so clever an actor as R. L. Downing should have failed to see its utter worthlessness at first sight of the manuscript. Joaquin Miller—to quote the language of a local critic—as a rhymster, as a journalist, as a dramatist, as a novelist, has covered barrenness with eccentricity and ignorance with the proceeds of literary larcency. The Chestnut this week will be occupied by The Private Secretary. Dion Boucicault, oth.

At the Opera House, Nat Goodwin reappeared in Confusion and Those Bells, with the same success attending the former engagement. The Boston Ideal Opera co. open this (Monday) evening in Martha. There will be a change of bill each evening. R. G. Morris' Kindergarden, oth; N. C. Goodwin, 16th. This will make his third appearance at the Chestnut street houses this season.

The Shadows of a Great City had a fair week at the Arch. This week Robson and Crane in Our Bachelors. Skipped by the Light of the Moon, 9th.

Campbell's Galley Slave ran to good business at the Walnut. The co. is one of uniform excellence. Nelson Wheatcroft, Harry Eytinge and Ellie Wilton were warmly received. Carrie Swain is the current attrac-

The Florences, oth. Dombey and Son will be

tion. The Florences, 9th. Dombey and Son will be given during the engagement.

At Haverly's Die Fledermaus continues its prosperous career, and will hold the boards until further notice. Apajune will follow.

Dreams filled the National last week. The Bandit King is announced for to-night (Monday) and the houses are likely to be top-heavy during the engagement. The Hanlons, 9th.

The Mascotte holds sway at the Arch Street Opera House. There has been a mascot in this building for several weeks. His name is "popular." No "museum" prices. Next week Olivette by the H. B. Mahn Comic Opera co.

several weeks. His name is "popular," No "museum"—
prices. Next week Olivette by the H. B. Mahn Comic
Opera co.
The New Central presents the Star Specialty co.
Carncross has a parody entitled Our Roller Skating
Rink which promises to draw immensely.
Items: Manager Morton, of Haverly'a, was tendered
an informal midnight dinner by the members of Col.
McCauli's co. and the attaches of the theatre at the
conclusion of the Saturday evening performance.—Ella
Sothern has left the Tally-Ho co.—Hazel Kirke and
Aimee follow Boucicault at the Chestnut.—Die Fledermaus is the most entertaining opera we have ever had,—
Kellar is something of a wonder.—Tally-He made even
the galleries tired. It caps the climax.—If our managers persist on giving us chestnuts they must expect a
falling-off in receipts. Lent will not affect attendance
at the average theatre; stale attractions will.

#### BALTIMORE.

falling-off in receipts. Lent will not affect attendance at the average theatre; stale attractions will.

Hazel Kirke has been done here at various times, and under various circumstances, and by various cos., but the co. that gave it at the Academy of Music last week was decidedly the strongers have have ever seen in it. Why a dramatic tract like this should not have drawn crowded houses it is hard to collecter. Business was enly fair. C. W. Couldock word was constant Kirke, or Dunstans Kirke, or Dunstans, but in the third or dunstans, or the control of the control of the control or dunstans, or the control of the control or dunstans, or the control of the

#### NEW ORLEANS.

NEW ORLEANS.

During the week now about to close our theatres have all done a most excellent business. Barlow and Wilson's Minstrels, at the Academy, began their second engagement this season sad, to a packed house. This troupe is not a particularly strong one, though possessing individual performers of great merit. Carl Rankin is decidedly the most artistic and mirth-provoking performer of the company, and the shouts of laughter and rounds of applause he nightly receives fully attest the appreciation of his audiences. Barlow now does but little during the evening, and Wilson and Dougherty cling with a fierce tenacity to the old chestnuts they have been nursing so long. The singing is hardly deserving of praise. The ever popular New Orleans favorite, Minnie Maddern, is the current week's attraction, presenting Caprice,

The Union Square Theatre co. at the Grand Opera House has been doing splendid business ever since it first came here three weeks ago.

A fairly good opera co. under the management of Mr. Barnett have been occupying Grunewald Opera House for the last few week, and have been drawing very satisfactory houses. After their arrival here they were joined by Adelaide Randall, who, as a member of the old Hess Opera co., became well and favorably known here. This lady, with Louise Lester and Augusta Roche and Messis. Pepper, Hamilton and Signor Leone, constitute the principals of the company.

Georgie Woodthorpe and a fairly good supporting co. have been playing a drama, called The Mysteries of Paris at Faranta's Iron Pavillion to crowded houses. The piece is very cleverly acted and managed.

The only but severe) obstacle to the unbounded success of the Wild West Show has been the almost continuous bad weather. Whenever the sun deigned to shine ever so little, large crowds visited this most interesting exhibition and have invariably been pleased.

#### BROOKLYN.

Maggie Mitchell has been doing a very fine business nee Monday, producing Mignon, Little Barefoot and orfe. She was seen at her best. May Blossom next

Lorie. She was seen at her best. May Blossom next week.

Henry Irving, Helen Terry and the Lyceum Theatre co. began a week's engagement at the Brooklyn Theatre, Monday evening, opening with The Merchant of Venice to one of the largest audiences seen in this house in some time; doubtless caused by the announcement of Mr. Irving's farewell. Michael Strogoff, 4th.

The announcement of that well-known domestic comedy, Joshua Whitcomb, brought quite a large gathering to the Grand Opera House. The comedy was well done, and the majority of the co. gave entire satisfaction. Denman Thompson moved about in a much more lively way than when here before, which evidently proves that he has been relieved of that inflammatory dhease known as rheumatism. The Carleton Opera co.

disease known as rheumatism. The Carleton Opera co.
next week.

Humpty Dumpty by the Tony Denier troupe opened
at Hyde and Behman's Theatre, to a large audience.
The co. is made up of some very clever people, who
went through their parts in a capable manner. The
scenery appears to be new, and is displayed in such way
as to bring forth any amount of applause.

Items: Walter Sina, of the Park Theatre, has been
seriously ill of late, but I am pleased to state that there
are hopes of fis recovery.—The Carleton Opera, which
will be at the Grand next week, will be seen in the
Drum Major's Daughter, Fra Diavolo and The Mascotte.
| Professor Cromwell will lecture at the Grand on Wednesday afternoon. Subject, "Around the World."

#### SAN FRANCISCO.

Californians never do things by halves, neither do we do as others do. Instead of bowing out the Carnival with a pious smirk, then receiving lent with that decorum becoming all good Romanists and Episcopalians, we reverse the order and begin the "saintly season" with a religious mirth quite uncommon to the Carnival. First, the opening of Victor Durand at the Baldwin last night to—not only the first—nighters usually found at a new production, but an audience which otherwise completely filed the theatre. Next, another audience correspondingly large at the Bush Street to witness the opening programme of the McKee Rankin All Star co. in '49. Then at the auction sale of choices for the Mapleson Opera Festival at the Grand yesterday gathered together a large assemblage, which purchased every seat in the house for the opening season of two weeks, beginning March's. Next, the long-promised and oft-postponed debut of Miss Dayan, last night at the Grand Opera House.

At the Bush, Oliver Doud Byros ended a two weeks' engagement Sunday night, to not altogether a profit. First week Rags and Bones played to light receipts, which were materially increased the second week by bringing out the old and familiar Across the Continent. The McKee Rankin All-Star co. opened at this house Monday night to a large and enthusiastic audience. The only change of cast as hitherto given was made in the not continent of the part of Arthur Dennison, which was played but a part of Arthur Dennison, which was played but is reported annot have losed an engagement with Clara Morris and will arrive to-night. The Danites and Notice to Quit will follow as the engagement progresses.

Shadows of a Great City concluded a splendid four weeks' run at the Baldwin, 2nd, and was withdrawn for an elaborate opening Monday night in Victor Durand, to a house seldom excelled at this handsome theatre, either in numbers or profit. The play is superbly mounted and costumed, and with the following splendid distribution of characters you will easily superbly mounted and costumed, and with the following splendid estivation of characters you will easily as the part of the part

#### ALABAMA.

ALABAMA.

HUNTSVILLE.

Opera House (Oscar R, Hundley, manager): Mile.
Rhea presented An American Countess 20th to a large
and fashionable audience. The co. gave as good a performance of a very poor play as could be expected. The
sooner Rhea lays this play on the shelf the better it
will be for her fame as an actress.

MOBILE

Mobile Theatre (Jake Tannenbaum, manager): J. H.
Huntley and co, opened Feb. 23 for one week, drawing
crowded houses. Ten and twenty-five cents. The
plays given were Van the Virginian, Celebrated Case
and Destiny.

Udd Fellows' Hall (J. E. Fulton, manager): From
Feb. 23 to 28 Pinafore and Olivette were presented to
only fair houses, The ten-cent business is being overdone.

BIRMINGHAM.

BIRMINGHAM.

O'Brien's Opera House (T. P. O'Brien, manager); Frank Mayo's co.e in Davy Crocket, played a return engagement Feb. 3c. Fair-sized audience. Rhea, who was to have appeared in Arcadia the 21st, cancelled,

#### ARKANSAS.

LITTLE ROCK.

Grand Opera House (R. A. Little, manager): Planter's Wife, to fair business, Feb. 24 and 25. Edith Grey, by Edna Carey, deserves special mention. It was a splendid performance. Fred. Warde presented Merchant of Venice and Taming the Shrew, 56th, to a fair but enthusiastic audience. Emma Abbott, 5th, 6th and 7th.

7th.

Capital Theatre (George H. Hyde, manager): Atkinkinson's Bad Boy co., No. 2, made abudance of fun for
an ordinary audience, 25th.

Item: Manager Hyde has purchased a new dropcurtain which is highly commented upon.

Opera House (I. L. Butterfield, manager): Flora Moure presented A Bunch of Keys to good house Feb. 22 and fair 24th. The very disagreeable weather interfered with the attendance. Miss Moore was very good as Teddy Keys. W. C. Crosbie and J. H. Mackie were splendid as Snaggs and Grimes. Co. good, Atkinson's Comedy co. gave us Peck's Bad Boy, 26th, to a packed house. Well-pleased audience.

Items: Miss Cora Lyle will leave Atkinson's Peck's Bad Boy co. No. 1, at Paris, Texas, to join Dalys' Vacation co. Lotta Harmoyne (Mrs. H. T. Wilson) will play her part of Mother Peck.—Mr. O'Neil associate manager of Benton's Texas Circuit, and trother of Mrs. Benton, is now sojourning in the city, hoping to derive some benefit from our healing waters. He has an attack of rheumatism.

#### COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): James O'Neill's Monte Cristo co. is about to be the attraction. A carload of scenery comes with the co., and an elegant display is expected. Next week W. E. Sheridan. Week of 16th, John A. Stevens in Passion's Slave.

the attraction. A carload of scenery comes with the co., and an elegant display is expected. Next week W. E. Sheridan. Week of 16th, Jonn A. Stevens in Passion's Slave.

Academy of Music (P. T. Hughes, manager): The Ladies' Aid Society of Unity Church gave a spectacular and musical entertainment, Feb. 23 and 24, which succeeded far beyond expectations. The house was crowded to overflowing on the night, On the second night it was given to accommodate those who could not get seats on the first. A large number of society people took part. Rest of week was to have been filled by Flora Walsh's Comedy co. in Our Married Men. But the co. failed to appear on Wednesday owing to snow probably. Manager Hughes is being deluged with applications for the lease of his house, and is receiving compliments on all sides for its neat appearance. He is not through making improvements yet. C. B. Bishop is to be the attraction present week. Baird's Minstrels next.

Clinkers: Edward Kauffman, formerly treasurer of the Academy, is reported to be organizing a small co. for the road.—Manager McCourt has returned to town.—Adelina Patti arrived here in her special car on her way to San Francisco, and tarried a few hours. The local press had reputed interviews with her to extent of columns.

Mme. Patti would have sung here at matinee on 21st, and Emma Nevada would have sung in the evening, but the Tabor Grand management would not break with the Adamless Eden co.—Professor Wolfi, of the Tabor Orchestra, was made happy by the arrival of an eleven-pound daughter recently.—The Adamless Eden closed a moderately successful engagement on night of 21st in the face of the tirade of abuse heaped upon the show by the local press. The "ladies" were very much exasperated over their treatment. The Palace managers advertised the comedy of Peck's Bad Boy among their attractions.—The Mapleson Opera co. sang in Cheyenne, 24th, and in Salt Lake, 25th.

#### CONNECTICUT.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): Inasmuch as J. M. Hill has justly acquired a reputation for being a truthful and conscientious manager, I am sorry, as well as surprised, that he should come out in such an extrawagant card to the public promising great amusement from his Irish Visitors co. which appeared here syth. The co. is made up of a number of specialty people, who string out a senseless skit scarcely as good as even the average variety afterpiece. When I listened to some of their witticisms, I wished that on the death of a joke it might be cremated rather than buried, for in the former case it could not be periodically exhumed.

New Haven Opera House (Horace Wall, manager): One of those exquisitely delightful evenings passed off Feb. 23, in which Twain and Cable served us as well with pathos as with humor. A large audience was present. We, Us & Co., 7th and 8th.

Bunnell's Musem: In many respects last week was the most eventful thus far in the history of the house. In the first place, business was little less than marvelous. In the second place, Corinne made a great hit, received a monster benefit Friday evening, and was the recipient of a beautiful gold medal tendered by Manager Bunnell, to speak nothing of the innumerable floral offerings which were showered on her by enthusiastic freshmen and no less interested townsfolk. Good performances were given, for which Musical Director Stahl is not a little responsible.

American Theatre (Press Eldridge, manager): When Jennie Kimball consolidated her two cos, she selected the best of each and shifted the rest. The "rest" then began to wiggle for themselves and organized with George Paxton at their head, and began to book time in the New England circuit. Without a leading lady, without orchestration, in fact, possessed of nothing but terrible colds, the above "rest" began a week's engagement here, during which Pinafore, Mascotte, and the Chimes were gone through with in about the way one might have expected. It was discovere

quently rest her for a few days, awaiting the developments which may result from the appearance of a Mr. Davis, who came here Saturday night, provided, it is said, with the wherewithal to make the "rest" actors happy.

Items: On invitation of Prof. Richard Stahl, I spent an evening with him, during which he read the sketch of a libretto just received from Ernest Vaughan, of London. The former intends to immediately set about composing the music, which he expects to have ready next season. A well-known London manager has promised to produce the opera, which, in so far as its plot is concerned, is novel and entertaining. Negotiations concerning the production of Le-li-nan are also pending, and it would not be a matter of surprise should Mr. Marble's work shortly see the light.—Several members of the New York Opera co. complained to me of their treatment by Jennie Kimball, claiming that contracts hed been broken and members left in the lurch. I interviewed Mrs. Kimball, who promptly denied the allegations and offered to produce an abundance of proof to substantiate her version of the affair. Considerable bad blood is engendered, which was augmented by Mrs. Kimball's refusal to lend the orchestration of an opera to the rival organization who were playing at another house.—While directing the production of Olivette, Prof. Stahl suddenly fainted and was carried behind the scenes. For a few minutes he remained in an unconscious state. He soon recovered sufficiently to retire to the hotel, where he immediately put himself under medical treatment. He pluckily, however, made his reappearance in the evening, little the worse for his unpleasant afternoon experience.—A request, signed by certain Yale professors and students, is to be made of Mr. Barrett to play A Blot on the 'Scutcheon on the evening of his engagement here, 27th.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Murray and Murphy, under the management of J. M. Hill, presented their new play, Our Irish Visitors, Feb. 27, to a fair-sized house. Murra

week at museum prices.

MIDDLETOWN.

McDonough Opera House (A. M. Colegrove, proprietor): After three or four weeks of silence in the theatrical line the Great Transcontinental Pantomime and Specialty co. opened Feb. 16 for week with Humpty Dumpty. Three nights of it proved enough and they left badly demoralized. Delevan and Shea's comb. opened 23d for week, with W. J. Shea as star, in a succession of standard plays. Big business at low prices. Another of T. H. Delevan's cos., with Adeline Stanhope as leading lady, begin a three-night's engagement, 5th, in Lynwood; Lady Audley's Secret, 6th; The Adventuress, 7th.

MYSTIC.

Central Hall (Ira W. Jackson, manager): Ford's Theatre co., Feb. 26 and 28, playing Hidden Hand, Ticket-of-Leave Man and Uncle Tom's Cabin. First Dime show to play here, was greeted by small audiences, but gave good satisfaction, except in the Ticket-of-Leave Man, which was queered by a number of the co. forgetting their lines.

#### DELAWARE.

WILMINGTON.
Grand Opera House (Jessie Baylis, managet): The Black Flag co. played to horrible houses, 23d and 24th. The Boston Ideals gave Wilmington a great treat, 30th, 27th and 28th, and in return received a perfect ovation in the form of four immense and very enthusiastic audiences. The repertoire was Musketeers, Fra Diavolo, Bohemian Girl and Fanchonette.

#### DISTRICT OF COLUMBIA.

WASHINGTON.
Albaugh's Opera House (John W. Albaugh, manager):
Falka, by the McCaull co., was quite successful last
week. This week, Michael Strogoff. Bunch of Keys.

Albaugh's Opera House (John W. Albaugh, manager): Falka, by the McCaull co., was quite successful last week. This week, Michael Strogoff. Bunch of Keya. J. Scandanian Peek-a-Boo this week. Meh. This week, Michael Strogoff. Bunch of Keya. The Boston Ideals closed a very successful engagement, Feb. 25, with Pinafore. Callender's Minstrels rest of week. W. J. Scandan in Peek-a-Boo this week. M. B. Curtis in Spot Cash, 9th.

National Theatre: Wallack's Victor Durand co. drew good houses. Friday morning at two o'clock the theatre was discovered to be on fire, and soon burned to the ground. Very little was saved. The members of the co. lost almost all their wardrobe. Miss Eyre had, besides the dresses worn in Victor Durand, several elegant costumes, wigs, some jewelry, etc. Agnes Elliott and Louise Dillon lost heavily also. Newton Gotthold and Max Freeman lost all of their stage clothes and some manuscript plays. Charles Wheatleigh lost his private trunk, which he kept at the theatre. George Clarke saved most of his clothes, and the wrapper worn by Miss Eyre in second act. W. H. Domey saved most of his wardrobe. Roland Buckstone lost all of his. Nat Goodwin lost some \$700 worth of printing, etc. The origin of the fire is not known. The company played at Willard's Hall rest of week, appearing in street dress, and left for Louisville Sunday afternoon. Herzog's: The Matlack comb. in A Celebrated Case this week. Draper's Double Uncle Tom co. next week. Dime Museum: The Bijou Opera and Comedy co., this week. No special announcement for this week.

The Burned National: On the night of Thursday and morning of Friday, Feb. 26 and 27, the National Theatre was totally destroyed by fire for the fourth time in its eventful history. The original theatre building on this site was erected in 1834. It was used for the purposes of the Inaugural Ball at the opening of Polk's administration, March 4, 1845, and burned to the ground on the following morning. The second structure was an immense hall, erected in 1847, in anticipation of Je

W. Saville, T. J. Barton, John T. Ford, John W. Albaugh and Rapley and Kinsley. The loss by the recent fire is estimated at \$150,000. Insured for \$4,0,000, So soon as the insurance companies settle up the losses and give permission, Mr. Rapley will begin the work of constructing a new and more elegant theatre than has every graced the site and superior to any in the Capital City. He is a man of capital and has credit to an almost unlimited extent. There is therefore no doubt that he will carry out the promises made respecting the new building, and in consequence of the excellent location the National will next season be what it has been in the past, the most popular theatre in Washington.

FLORIDA.

JACKSONVILLE.

Library Hall: Blind Tom gave his concerts on Feb. 23, 24 and 25, to fair houses.

Park Theatre (J. C. Carlisle, manager): The Goldens, in The Planter's Wife, to light house, 27th. French Spy. 28th.

Item: W. E. Short, advance agent for Arthur Love's Comedy co., is in our city. He is not decided whether co. will play this town or not. They will, at all events, stop here for a few days' rest.

#### GEORGIA.

ROME.

Nevin's Opera House (M. A. Nevin, manager): F. C.
Bangs, in The Silver King, to one of the best houses of
the season, Feb. 25. Mr. Bangs made a fine impression.
His support is good. A delighted audience attested
the success of the performance.

the success of the performance.

AUGUSTA.

New Masonic Theatre (Sandford H. Cohen, manager):
By some accident to trains Madame Janauschek failed
to fill her Columbus date and ran into Augusta a day
ahea-i of time. She played My Life to a very moderate
audience Feb. 27. She is giving the same at a matinee
this afternoon (38th.) Madame does not appear to as
good advantage as in the old historical plays in which
she played to packed houses here years ago.

SAVANNAH.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): This week was bare of amusements until Feb. 27 and 28, when Dickson's Sketch Club appeared to small houses. This is to be regretted, as it is a good co. all through, and the comedies provoke laughter from beginning to end, Janauschek was billed for 2d, but owing to a railroad accident dates were changed to 3d and 4th. Silver King Co. (Bangs) 5th 6th, 7th. This co. will probably draw better than any attraction this season, as people have been anxiously waiting for it. Lawrence Hanley, a Savannah boy, is with this co., and will receive oute an ovation from his many friends. Lynwood co., 11th and 12th.

and 12th.

Items: Lee Platshek, formerly lithographer of Savannah Theatre, has been promoted to bill-poster. Lee is a hard-working boy, and will no doubt be successful

is a hard-working 507, and in his new position.

MILLEDGEVILLE.

Brake's Opera House: Feb. 23, Lulu Hurst exhibited her wonderful powers to about 500 people of different religious denominations. Receipts, \$210. Admission, 6fty and twenty-five cents. Dickson's Sketch Club, Feb. 26. Fair house; good play.

#### ILLINOIS.

SPRINGFIELD.
Chatterton's Opera House (J. H. Freeman, manager):
Storm-Beaten played to good business 18th, 19th. Hanlons' Fantasma attracted good houses 20th and afternoon and evening of 21st. Smith's Bell-Ringers played a week's engagement opening 23d and drew fair houses.

a week's engagement opening 23d and drew tair houses.

GALESBURG.
Opera House (F. B. Kirch, manager): The Wilbur Opera co. in Little Duke will appear 5th. Gus Williams in Captain Mishler. 27th.
Galesburg Public Hall (J. K. Mitchell, manager): The concert by Spencer's Peoria Orchestra, Feb. 25, drew a large house, the receipts being \$575. The performance gave excellent satisfaction.

gave excellent satisfaction.

ROCKFORD.

Opera House (C. C. Jones, manager): Siberia was played to good houses Feb. 20 and 21 Adele Belgarde, as Sara, pleased all. Emma Vaders, as Marie, made an excellent impression. Atkins Lawrence, as Nicolai; F. M. Norcross, as Ivan; Charles B. Waite, as Sparta—all did excellent work. Scenery and stage-setting were fine. The finest spectacular performance ever seen here. Neil Burgess in Vim to a large house 24th. The Romany Rye to good house 26th. 27th.

Item: Prices for Vim and Romany Rye were reduced to fifty and twenty-five cents.

STERLING.

to fifty and twenty-five cents.

STERLING.

Academy of Music (Chamberlin Brothers, managers):
Neil Burgess in Vim, Feb. 23, to good business.

JACKSONVILLE.

Strawn's Opera House (Frank C. Taylor, manager):
James R. Adams' Humpty Dumpty co, organized in this city, gave three performances Feb. 24, 25, 36. The audiences were large and the entertainment first class.

Auuiences were large and the entertainment first class.

FREEPORT.

Opera House (M. H. Wilcoxon, manager): Fay Templeton Opera co. in La Belle Coquette, Feb. 36. The applause was most pronounced. The audience was large and brilliant. John Burron, 5th, 6th, 7th.

Germania Hall (R. Hefte, manager): Elroy Comedy co. opened a week's engagement Feb. 23, and presented a series of light comedy in a most disgusting manner. Small business.

#### INDIANA.

INDIANA.

INDIANAPOLIS,

Dickson's Grand Opera House: The Two Johns Comeedy co. played to more than fair business. It is a modern Two Dromios, and is just a little behind Shakespeare's. (That's sarcasm). Three Wives to One Husband closed the week. They benefited a local lodge K. of P., and for a benefit it was not an overwhelming success. Business was good. A double bill was presented each performance, and One Touch of Nature had no connection whatever with Three Wives to One Husband. Wallack's Victor Durand, 5th, 6th and 7th; Rag Baby, 0th, 10th, 11th. Fantasma, 12th, 13th, 14th; A Cold Day, 16th, 17th, 18th.

English's Opera House: George C. Miln produced Fool's Revenge and Macbeth on Tuesday and Wednesday to excellent audiences. Since his first appearance here, which was but a short time after he "flopp.d." a very great improvement is noticeable. He has almost entirely eliminated his pulpit mannerisms and has given much study to detail and effect. The support was good. Her Atonement and Her Military Band appeared for one night only, 25th, Poor house. Uostairs was heavy. Baker and Farron closed the week to usual business. They, too, had heavy upstairs. In Emigrants and Max Muller they are given opportunity to introduce their specialties, and they avail themselves of everything and are really conscientious in their work. Hearts of Oak, 2d, week; Charlotte Thompson, 5th, week.

Museum: Skeletons, caamibals, mind-readers, ghost mystery, etc., ad. lib., filled the curiosity-hall, and a good performance was given up-stairs.

Zoo: C. T. Gilmore was away all week, but his show rolls on forever. Reilly's co. in a cribbed Fun on the Bristol, under the name of Widow, played all week to fair business. Week of 3d, George France in A Blocked Game.

Elbow Shots: C. T. Gilmore is home from Canada.—Ed. Marhle is playing a minor part in Crimes of Londern Addition of the comment of the comment

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Bristol, under the name of Widow, played all week to fair business. Week of 2d, George France in A Blocked Game.

Elbow Shots: C. T. Gilmore is home from Canada.—

Ed. Marble is playing a minor part in Crimes of London. As that show has now only three proprietors who are authors and managers, he may be working for an interest.—Kit Clarke has had his letter in Mirror of 21st printed and is flooding the country. Poor Kit! He probably thinks he knows.—It is said on the streets that Nat Goodwin paid \$600 to some local men to find out the tricks of the game, but did not learn even at that price.—The last engagement of Orme Dixon, recently deceased, was at our museum. Owing to his ailment he could not fill his date.—Maude Stuart writes that she will join Estelle Clayton for the April and May tour through the South. I am heartily glad to know that she has signed for next season with the Frohmans, as she is a good girl, a capable and conscientious actress and deserves a material boost up the ladder of fame.—John B. Doris is suffering from gout.—Bert Dasher, of English's was severely injured about the eye in a recent pologame.

Grand Opera House (F. B. Caldwell, manager):
The Hanlons, in Fantasma, delighted large houses Feb.
23, 24 and 25. It was a great treat for Lafayette audiences, who are accustomed to seeing performances but one night. This engagement proves, we think, that longer engagements will pay, provided the management is fortunate in choosing attractions. Her Atonement played to a large house 27th, and was well received.

Wyser's Opera House 27th, and was well received.

MUNCIE.

Johns co. Feb. 26, to best business of the season. The house was crowded and the entertainment very laughable. The singing was good and was highly complimented by the audience.

Masonic Temple (J. H. Simonson, manager):
A Madison Square co. piayed the long-looked for Private Secretary to good houses, Feb. 27 and 28. Leonard Grover made the bit of the performance as the East Indian uncle, and Leonard Grover, Jr., did a neat bit of character acting as the Private Secretary. Percy Sage and Herbert Stacey were also well up in their parts. With the exception of May Robson, the femple support was only fair. Nothing booked but Alice Oates, 7th.

#### IOWA.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager):
The Hoop of Gold co. entertained a small house on its
first presentation here Feb. 24. Cause, too much melodrama for the last four weeks.

Item: Manager Greene is in favor of reduction in prices, and this house, except in a few instances, has never charged more than the popular rates, \$1, seventy-five, fifty and thirty-five cents for the best on the road.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Hoop of Gold co., completed engagement Feb. 11, to only fair business. Bestrice Leib had many callers at her residence during her stay. The Wilbur Opera co. came 23d and 24th, to only fair business. The co. was very mild. Estrella and Little Duke were the efforts. Ford's Opera co. in Girofia and Bohemian Girl 4th, 5th; John T. Raymond, 13th,

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager):
Rehan's 7-20-8 drew a fair-sized audience Feb. 26, giving fair satisfaction. A Mountain Pink, 17th.

Rehan's 7-20-8 drew a fair-sized audience Feb. 26, giving fair satisfaction. A Mountain Pink, 17th.

OTTUMWA.

Ltwis Opera House (Conn Lewis, manager): Rehan's Comedy co. in 7-20-8, Feb. 25, and Wilbur Opera co. in Little Duke, 27th, both to good business.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Monte Cristo was presented for the first time in this city, Feb. 20, 21, with matinee, to packed houses, James O'Neill's acting in the title role, was superb. Ralph Denmore also made a success of the part of Noirtier. The other members of the co. rendered excellent support, and as the entertainment pleased all, applause was liberally bestowed. In fact, the play scored a big success. Mr. O'Neill was called before the curtain at the end of second act. The scenery although portions of it showed wear, is still very fine. The Lennox co. presented the four-act melodrama, Hoop of Gold, 25th, to fair business. The co. gave a good entertainment and each member sustained his or her part with credit. The scenery is picturesque. Midnight Marriage 5th; Mountain Pink, 12th; Pathfinders, 14th.

KEOKUK.

Keokuk Opera House (Harriagn Tucker, manager).

tain Pink, 12th; Pathfinders, 14th.

KEOKUK.

Keokuk Opera House (Harrison Tucker, manager):
The engagement of Maud Atkinson, at low prices,
twenty-five, fifteen and ten cents, during week of feb.
16, proved so successful as to induce Manager Tucker to
secure the co. for a return engagement, and they come
back week of 2d, and will present a different set of
plays. The co. will do a big week's business. Arthur
Rehan's 7-20-8 co., with R. Fulton Russell, Harry
Hatto and Madame Neuville in leading roles, played to
a good-sized audience 23d. The comedy was admirably presented, and gave excellent satisfaction. Baker
and Farron, 12th; Private Secretary, 14th.

CLINTON.

and Farron, 12th; Private Secretary, 14th.

CLINTON.

Davis' Opera House (E. M. Davis, manager); Fay
Templeton in The Coquette Feb. 27, to good business.
There is a marked improvement in the music, in the costumes and in the behavior of her "giddy" support. Fay
is as charming as ever, but John Templeton as Griffardin seems to have fallen off some. William Xzanten
was always in demand to sing for the literary societies
at Iowa City University. He is destined to make his
mark before the larger public.

mark before the larger public,

BURLINGTON.

Grand Opera House (R. M. Washburn, manager):

Arthur Rehan's 7-20-8 co. gave an excellent performance of Daly's successful comedy to a fine audience,

Feb. 23. The fout ensemble of the co. was probably the
most satisfactory of any that has visited us this season,
there not being a single inferior actor in the cast.

The audience was thoroughly delighted. Wilbur Opera
co. in Girofle-Girofla, 28th, to good business. Susie Kir
win in the dual title role gave much pleasure, and was
accorded a hearty reception. The other members of
the co. sang and acted fairly well.

#### KANSAS.

Masonic Music Hall (C. A. Swenson, manager); Well filled Feb. 20, I. W. Baird's Minstrels being the attraction. There are few—very few—new features in the entertainment. As for the rest, it is decidedly flat. Amusement-goers even "way out West" prefer quality to quantity.

to quantity.

WICHITA.

Turner's Opera House (Craddock and Ask, managers):
The Boston U. T. C. co. filled the house at low prices
Feb. 2r. They seemed to please. Baird's Minstrels
had a good house 25th and gave a good show. Chestnuts were not as plentiful as is usually the case with
such cos. Louise Sylvester, booked for Feb. 28, has
changed to 6th and 7th.

Changed to 6th and 7th.

FORT SCOTT.

Opera House (W. P. Patterson, manager); A Mountain Pink, with Laura E. Dainty in the leading role, supported by a good co., Feb. 21, with matinee, to paying business. Miss Dainty, as Sincerity Weeks, was excellent. Audience well pleased. Hoop of Gold. 9th; T. W. Keene, 17th; Lizzie Evans (return), 21st.

Item: The Drum Corps, assisted by Lillian Brown and J. A. Norris, will repeat Patience during the State encampment of the G. A. R., 11th, 12th.

PARSONS.

Edward's Opera House (McKim and Baird, managers); A Mountain Pink, with Laura E. Dainty in the title role, Feb. 20, to paying business. Miss Dainty's Sincerity Weeks was fine.

Sincerity Weeks was fine.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Feb. 26, the Dalys in Vacation. This is a rather pretentious and very funny sketch of the "refined variety" order, and appeared to please immensely.

Grand Opera House (Wood and Updegraff, managers): Roland Reed in Humbug and Cheek Feb. 23, 24, to good business. He is as funny as ever. Support is practically the same as last year. Adelaide Ristori, 25th. Your correspondent will not attempt to improve on the Eastern criticisms of this great actress, but will simply say that she seemed to be all that our fancy painted her. William Redmund and Mrs. Thomas Barry in A Midnight Marriage. A good play—bad name—excellent cast—fair business.

Item: Messrs. Wood and Updegraff's card in last week's Mirror corrects me as to their share in the bringing of Mapleson. My informant, heretofore trustworthy, was, it seems, a little "Off." I gracefully retract the misleading paragraph.

worthy, was, it seems, a little "off." I gracefully retract the misleading paragraph.

ABILENE.

Bonebrake's Opera House (R. M. White, manager): Freaks and Little Ferret, two plays which afford Louise Sylvester every opportunity to display her versatility as a soubrette, drew light houses Feb. 23 and 24. A blinding snow-storm kept many away. Co. gave very good satisfaction.

Items: Hattie Price, formerly with Fay Templeton, has been engaged by the G. A. R. for two performances next week.—H. H. Bonebrake has returned from a visit to the New Orleans Exposition.—Reports current here of the serious illness of Fay Templeton.

LEAVENWORTH.

Grand Opera House (Edward A. Church, manager): Ristori, Feb. 23, to a fair house, the balcony being well patron'2ed. Parquet and circle suffered in consequence of the heavy advance in prices. Manager Church deserves much credit for bringing this great star here, but our amusement public did not think it was the "propah capah" for him to do the advance act from the ordinary to the extraordinary. Roland Reed—this popular comedian, who has made a great success in Cheek—held the boards 26th. The audience was not overwhelmingly large. Mr. Reed sustained his reputation as a mirth-producer, and the play was found to possess many humorous elements and effective situations. The musical features were clever and entertaining. The Dude song and the medley were received with great applause. Taken as a whole, this co. was equal to all demands.

#### KENTUCKY.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor):
The Lights o' London had rather a light run of business week of 23d. The piece was well presented, although the co. is nothing like as strong and well balanced as in former seasons. The piece is one of the best of melodramas and has heretofore drawn immense business, but, like all of its kind, it can only be seen once with pleasure or interest. The best work in the cast was done by James Neil as Harold Armytage and Helen Ottolengui as Bess Marks, both of whom gave very fine renditions of their respective parts, Nat Salsbury, 5th, 6th, 7th; Hanlons' Fantasma, 9th, 10th, 11th; Rhea, 15th, 13th, 14th.

Masonic Temple (W. H. Meffert, manager): Her Atonement was presented 23d and 24th to fair houses. The piece is the veriest drivel imaginable; weak in dialogue, poor in plot, and tiresome in development. The performances were as dreary as a charity funeral and the weary audiences sought relief in guying everything in sight. There is no word available to apply to the co. in the aggregate. To say that it is incompetent would be to confess some merit to the play. With the exception of Henry Donnelly, the policeman, it is the rankest bundle of sticks that has ever been here. Charlie Charles was unintentionally a very natural Police. Inspector. He had been sampling Kentucky's most famous product. R. L. Downing in Tally-Ho, 5th, 6th, 7th.

The New Grand Theatre (J. P. Whallen, proprietor): The White Slave drew unusually fine houses during last week and created a very good impression. While the piece does not give an altogether correct picture of Southern life, it is well constructed, full of interesting dialogues and situations, and is performed by a careful, competent and well selected co. Mary Newman's impersonation of Lisa was an exceedingly clever and artistic piece of emotional acting, and gives evidence of talent far above the ordinary. The Planter's Wife week of 2d. Dominick Murray in Escaped from Sing Sing, 9th.

Harris' Museum (James Revell

and Joseph Weldon, the Judge Harden, in The White Slave, cloped to Jeffersonville 25th and were married. An effort was made to keep the event secret, but "murder will out."—Bearty and Snyder open the Portland Opera House this week. The co, is a large one and made up principally of local talent. The price of admission will be ten and twenty cents. The junior member of the firm is well known to the profession and is no other than happy John Snyder. Here's hoping they will do well.

will do well.

Opera House (R. B. Marsh, manager): John T. Raymoud, was greeted with an excellent house, in For Congress. Feb. s6. In the character of General Josiah Limber, Mr. Raymond is perfectly at home, and an utterance from him was sufficient to bring down the house. Bessie Hunter, as Mrs. Muffin, shared in the curtain calls of the star. Raymond's support is the best he ever presented in this city. Lillian Lewis, in Only a Farmer's Daughter, 27th, to fair house. Miss Lewis made an excellent impression here, but her support was very poor. Rosedale, 28th, was given by an amateur co. for the benefit of the Lexington Guards. They were, of course, greeted by a large audience.

Items: Mr. Raymond was billed for two nights, but missed connections.—W, M. Hukull, Jr. and George Mitchell, of Swartz Brothers' Minstrels, were enthusiastic spectators of For Congress.

#### LOUISIANA.

SHREVEPORT.
Tally's Opera House (Hyams and Leonard, mangers): Notwithstanding bad weather, a very large and fashionable audience attended the performance of The Planter's Wife. Edna Carey, in the title role, was received with high favor by the audience.

#### MAINE.

PORTLAND.

People's Theatre (William Wvlie, manager): The new policy pays. A fine show and a run of big houses. Encores are the order of the day, and all the new stars are good ones. Minnie Dixon, in serio-comic songs; Binney and Gibson, cloggists; the Stewarts and Polly Holmes have proved strong cards, while the Statues bring down the house.

Items: A Soldier of Fortune was given at Allen's Corner, Feb. 25 and 26, and was a great success, owing to the herculean efforts of C. F. Cram, whose Snowball was a phenomenal creation. Since his retirement from the operatic stage, Mr. Cram has done little in the musical line, and his appearance in a character part was a surprise to his many admirers, who have great faith in his future success.—The advance sale of seats for Margaret Mather's engagement has been wonderful, and there are few left.—C. J. Spear, formerly business manager of the Pavilion, is with the Markoe Uncle Tom co.—The Bennett and Moulton's Opera co. are to be here roth and week, with an extensive repertoire.

otn and week, with an extensive repertoire.

BANGOR.

Opera House (Frank A. Owen, manager): The Lucier Comedy co. furnished a week's engagement, Feb. 28, and having played to crowded houses every evening and Wednesday and Saturday matinees, they gave very good satisfaction for ten and twenty cents. Monday, 1,092 persons attended; Tuesday, 1,25; Wednesday matinee, 729; evening, 1,046; Thursday, 1,073, and Friday and Saturday, over 1,000 at each performance. Margaret Mather comes, 6th, in The Honeymoon; 7th, Lady of Lyons, matinee; evening, Macbeth. Bennett and Moulton's Opera come 9th, for a week. Twenty and thirty cents.

#### MARYLAND.

HAGERSTOWN.

Academy of Music (E. W. Mealy, manager):
J. K. Emmet appeared here for the first time, Feb. 25, in The Strange Marriage of Fritz, to the largest andience that ever assembled in the house. Bella Moore, in A Mountain Pink, 28th, to fair house. Audience very

much pleased.

Hose Opera House (F. A. Heard, manager): Jessie
Couthoui appeared, 28th, before a select audience, in her
excellent readings. She is by far the best elocutionist
ever heard in our city.

#### MASSACHUSETTS.

MASSACHUSETTS.

WORCLSTER.

Theatre (Charles Wilkinson, manager): Edwin Booth played Hamlet, Feb. 23, to a packed house. Receipts \$1.800. The Boston Museum co. in support were well received. Frank Evans Comedy co. began a ten nights' engagement in Camille, 24th. Called Back and Sin and Sorrow were played during the week to good houses. Led Astray, Oliver Twist and Ticket-of-Leave Man are announced for next week. Low prices. Louise Rial, the leading lady, has made many friends by her very clever acting. Mr. Evans is an old favorite here. Dan's Tribulations, 7th; Pavements of Paris, 9th and 10th; Denman Thompson, 13th and 14th; Tony Denier, 17th.

Items: W. F. Bland, manager of the Evans co., is receiving some very nice notices from the local press. He deserves them.—Will be much pleased to see Mr. Hanley's bright face next week. He never disappoints his audience, and in return always has good houses. His next visit will be no exception.—Business is growing better.—The Mirson appears to be the favored paper among the cos. visiting here. It is always on hand at the Post Office news-rooms Fridays.

LYNN.

Music Hall (James F. Rock, manager): Bennett and Moulton's Opera co. appeared in The Mascotte, Olivette, Billee Taylor, Chimes of Normandy, Patience and Pinafore during past week at low prices. It is estimated that ten thousand people attended the eight performances. Nearly all of the operas were cut. The chorus people are better singers than the principals. Ben Lodge, barring a tendency to over-act, is a clever comedian. The crowning feature of the week was the acting of E. P. Smith as Gaspard in The Chimes of Normandy.

of E. P. Smith as Gaspard in And Control of the Minmandy.

Items: George E. Parmenter in advance of the Miniature Patti co, informs me that the co, is doing a good
business in spite of the low-priced opposition attractions.—Stephen Corey of the Bennett and Moulton co,
was suddenly called to his home in New Bedford to attend his wife, who is seriously ill.—I wish to correct two
typographical errors in my last letter. Fred. Clarke
and not Clare impersonated Johnny in the Electric
Spark and Lillie Bate is not Mr. Charles Atkinson. The Spark and Lillie Bate is not Mr. Charles Atkinson. The latter correction I am particularly desirous of making, as it might convey the impression that Mrs. A. wore the conventional lower appendages indispensable to male attire.—Kate Field will lecture at Music Hall, 16th.—Atkinson's Jollities open at Fall River, 2d.

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LOWELL.

People's Theatre (Herbert E. Webster, manager):
An excellent variety bill drew crowded houses last week.
Pauline Lyford in Storm-Tossed opens, 2d; Agnes Walace-Villa, 2th; N. Y. Opers co., 16th.

Music Hall (Walter S. Simons, manager): John Muray, with very inferior support, did a light business week of 23d. Continue this week. Floy Crowell, 16th.
Huntington Hall (G. O. E. manager): Edwin Booth,
Feb. 26, to standing-room-only.
Item: Genial John Cosgrove, the former manager of Huntington Hall, and and George Blair, are running the People's Theatre at Brockton. Their many friends wish them success.

HOLYOKE.

HOLYOKE. HOLYOKE.

Opera House (Chase Brothers, managers): Poor business greeted managers last week. The Rentz-Santley co., Feb. 23, gave a revised and improved version of last season's specialties. The Royal Artesian Troubadours used up the rest of the week with their varieties and vagaries, but their tent, twenty and thirty cent admission failed to fill up the cheapest seats, although they produced a fairly pleasing entertainment especially for children. Gloom of Lent.

they produced a fairly pleasing entertainment especially for children. Gloom of Lent.

LAWRENCE.

Opera House (T. A. Sweeney, manager): One of the largest audiences ever seen at this house, assembled, Feb. 27, to see Edwin Booth's presentation of Hamlet. It has been fourteen years since Mr. Booth last appeared before a Lawrence audience. He was called several times before the curtain. The Hanlons in Le Voyage en Suisse, appeared 25th and 26th, to good houses.

SALEM.

Mechanic Hall (Moulton and Johnson, managers): Margaret Mather, as Juliana in The Honeymoon, delighted one of the largest audiences of the season, Feb. 24. Played to over \$7.50. The Hanlons amused a large audience with their wonderful tricks, 27th. Items' Bennett and Moulton's Opera co. will return if Newburyport dates can be cancelled.—E. Frank Johnson who is managing The Equine Paradox through New York State is at home for a short time.

BROCKTON.

son who is managing The Equine Paradox through New York State is at home for a short time.

BROCKTON.

City Theatre (W. W. Cross. manager): The Sacred Concert given, Feb. 22, by and for the benefit of Martlind's Band assisted by the eminent violin soloist, Mons. Alfred De Sive, together with the Temple and Schuman Quartette of Boston, was a financial as well as an artistic success. The dramatic event of the season was the appearance of Edwin Booth as Iago, with the Museum co.'s support, 28th. The Othello of Charles Barron and the Emilia of Annie Clarke are well worthy of especial mention, while the entire co. acquited themselves very creditably.

People's Theatre (A. W. Purcell, manager): This handsome and newly remodelled house had a very auspicious opening, 23d. The opening attraction was the Claire Scott comb. presenting Lucretia Borgia to an audience limited only by the size of the house. Panic prices. The co. gave eight performances during the week to crowded houses, presenting Camille, Galatea, Leah, East Lynne and The Lady of Lyons. Zozo is the attraction all this week.

Item: Mr. James Devoy a member of the Claire Scott comb. had a misunderstanding with his manager and left the co. after their engagement here.

NEW BEDFORD.

Opera House (I. C. Omey, manager): The first sea-

Feb. 24, by a presentation of Hamlet by Edwin Booth, supported by the Boston Museum co., the house being literally packed. Manager Omey may well feel satisfied with the success of this series of entertainments, not only in a monetary sense, but that the people are so favorably impressed that a repetition next Winter will be met by greater results. Zono, 27th and 38th, did a paying business. The public curiosity was excited by statements in the papers that the ladies were mostly daughters of rich bankers' and merchants' who had become weary of their luxurious homes and pined for the hardships attending one-night stands.

Accidental: George H. Adams with Zozo, sprained the cords of his neck Friday evening in the second act, so badly that a physician was summoned from the audience. Mr. Adams, however, insisted on going through the piece although unable to do any more acrobatic feats. He played at the matinee and evening performance Saturday, and will probably be all right in a week or so.—The city is going crasy over polo, and there are now two rinks in full blast.

GLOUCESTER.

ance Saturday, and will probably be all right in a week or so.—The city is going crary over polo, and there are now two rinks in full blast.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager's agent): Margaret Mather, in Lady of Lyons, nacked the house with a large and fashionable audience, Feb. sy, and gave immense satisfaction. It was the third annual appearance of Miss Mather before a Gloucester audience, and the prolonged and emphatic applause that greeted her first entrance on the stage was of itself the strongest proof of a most cordial welcome. Miss Mather's Pauline, is a charming and artistic performance, her keen perceptive powers, dramatic intensity, coupled with her original ideas of the several shades of the character in expression of voice, gesture and feeling, seemed to hold the wast audience with a power skin to fascination, causing every human chord to vibrate in sympathy with the feeling of the moment. Mr. Paulding's Claude Melnotte was a capital piece of acting—strong and powerful, and marked by a naturalness that made the delineation, wonderfully original. Zozo is booked for three nights, opening March 10 and J. M. Hill's Irish Visitors come, 23d.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): We look forward to Leat with dread, and the end is anticipated with much pleasure, as there is no part of the country where such strict rules for its observance are promulgated as those of Bishon Hendrickson, of Providence, which apply to Southern Massachusetts and Rhode Island. The reverend gentleman prohibits attendance at theatres, disobedience being a sin pardonable only by him or such clergymen as he may designate. The B. and O. conundrum, which has been on the bill-boards for the past two weeks, will not be answered, as Burr Oaks failed to show up, 24th. Zozo attracted fair audiences, 35th and 56th, at ten, twenty, thirty and fifty cents admission. Are scenery by that clever artist. Henry Hoyt, is magnificent, the transformation being the finest I have ever seen by a road co. and bu

#### MICHIGAN.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House (C. E. Blanchett, manager): The very popular Thompson Opera co. were favored nightly crowded houses, and well they deserved the patronage. The entire co. vied with each other in presenting their various parts. For diligence and close application the Thompson is a rarity in comparison with the average opera companies. On Wednesday Mille, Kevin, the soprano, with her exceedingly pure and brilliant voice, save a charming Laura in The Beggar Student, and although she has hardly the grace and easy bearing of Miss Manfred, she was the recipient of frequent and merited encores. Thursday evening Pinafore was presented for the first time by co. with marked success and without a noticeable hitch in any of the parts. It was a lucky idea of the fascinating Thompson, in presenting this opera, as the attendance clearly demonstrated. On Saturday evening, by special request, The Beggar Student was again put on, and a right merry farewell was celebrated in honor of the most successful business in opera this season. Hundreds were surned away. New York Criterian Comedy co. beginning on the 3d will occupy the boards for the week. Neil Burgess, 9th, 10th and 11th; Private Secretary (Gillette's), 12th, 13th and 14th.

Detroit Opera House (Charles A. Shaw, manager): In the Ranks was presented at low prices and was well patronized throughout the nine performances, every evening performance being greeted by crowded houses. This theatre will return to popular prices this week with The Rag Baby, 3th, 6th and 7th, followed by Gus Williams, 9th, week.

White's Grand Theatre (Charles O. White, manager): Dominick Murray brought out jammed houses last week, and the immense auditorium, viewed from the gallary, was a sea of animation. This theatre holds over 3,000 people, and at every evening performance was filled to its utmost capacity. Mr. Murray has clearly proven his identity as a most successful character arisst. Silbon and Elliott's Cupid comb. return on 3th, 6th and 7th; Alice Oates, 9th,

BATTLE CREEK.

Nothing last week. The Thompson Opera co. 7th in
The Beggar Student.

TRENTON.

CHARLOTTE.

Kellogg Opera House (C. F. and W. H. Marple, managers): One of the largest houses of the season, Feb. 25, greeted Mr. and Mrs. George S. Knight in Over the Garden Wall. The verdict of all present was that the play was one of the funniest ever seen here. The Knights and their excellent support constitute a fise co. and can manufacture more fun to the square inch than could readily be believed possible.

Academy of Music (Benjamip A. Bush, manager): Feb. 21, the Wages of Sin co. to a good house. Marie Prescott as Ruth did admirably.

PORT HURON.

City Opera House (Clay and Buckley, managers): Little's World co. gave a good performance Feb. 23 to fair business. Scenery very fine. Thompson Opera co.

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City Opera House (Clay and Buckley, managers):
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fair business. Scenery very fine. Thompson Opera co.
in Beggar Student, 11th.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers):
The Two Johns gave a good entertainment Feb. as to a
full house. J. Z. Little's World was with as asth and
a6th, with matinee. The audiences were good.

full house. J. Z. Little's World was with us syth and 26th, with matinee. The audiences were good.

\*\*FLINT.\*\*

Music Hall (Thayer and Page, managers): Mr. and 2Mrs. George S. Knight in Over the Garden Wall Feb. 22. It was their first appearance in their new play, and they drew a big house and gave good satisfaction. Robert E. Graham, as Julius Snitz, Jr., did his part in fine shape. Little's World, 24th, to big house.

Personal: A. H. Candy, the pleasant advance agent for John T. Raymond, was billing the town Feb. 27.—The exact difference between the receipts of the Knights and The World was fifty cents.—Effic Putnam is trying to produce Camille for the benefit of the poor, but finds some trouble in getting proper support.

LANSING.

Buck's Opera House (M. J. Buck, manager): George S, Knight and co. in Over the Garden Wall. The play, of course, is nothing but a succession of situations strung upon a thread of nonsense; but it is chock full of fun and affords scope for the entertaining specialties of four first-class artists in their way. Mr. and Mrs. Knight, R. E. Graham and Seth Crane. To these might be added George Monroe, who makes a decided hit as the good-natured marplot, Bridget. The house, as ever has been and ever will be in Lansing, when George S. Knight appears, was packed full of tnoroughly happy people. The Aeroins, musical and specialty, 16th, 17th, 18th and 19th; William Stafford in tragedy, 23d and 24th; W. J. Scanlan, 27th.

#### MINNESOTA.

City Theatre (W. W. Cross, manager): The Sacred Concert given, Feb. 22, by and for the benefit of Martinard's Band assisted by the eminent violin soloist, Mons. Alfred De Sive, together with the Temple and Schuman Quartette of Boston, was a financial as well as an artistic success. The dramatic event of the season was the appearance of Edwin Booth as Iago, with the Museum co.'s support, 28th. The Othello of Charles Barron and the Emilia of Annie Clarke are well worthy of especial mention, while the entire co. acquited themselves very creditably.

People's Theatre (A. W. Purcell, manager): This handsome and newly remodelled house had a very auspicious opening, 23d. The opening aftraction was the Claire Scott comb. presenting Lucretia Borgia to an audience limited only by the size of the house. Panile, Galates Leah, East Lynne and The Ladv of Lyons. Zozo is the attraction all this week.

Item: Mr. James Devoy a member of the Claire Scott comb. had a misunderstanding with his manager and left the co. after their engagement here.

NEW BEDFORD.

Opera House (J. C. Omey, manager): The first season of the Star Lyceum Course was brill:antly closed, The chorus did good work. The engagement proved a land left the co. after their engagement here.

audiences.

Pence Opera House: This unfort:
"downed" another manager and is a
I don't think any one will ever be al

I don't think any one will over to at thouse succeed again. Items: At the Comique the usual teams and good business.—James G. Peco, was indisposed while here.—Grace (has certainly made long strides tower remember the great event of her life to by Manager Caril, of New Haves, to opera house. Dan Shelby was manuand Cartland headed a snap co. fer. weeks' engagement. It almost ruined the new house, and didn't enrich any Miss Hawthorne's work this week is any previous effort.

Grand Opera House (F. W. Duras, Dickson's Romany Rye co., Feb. ss. to goed her aid, at half price, to a poor house. The co. w scenery fine, and their much-advertised day very Their Philip Royston, would be a valuable comm

#### MISSOURI.

ST. JOSEPH House (F. F.) on in Elizabe

#### NEBRASKA

#### NEW JERSEY.

ciated and loudly applauded. This will endeavor to please twelve audience act drama, Cenned, or, The Hand copened to a good house, ad.

Items: Mr. Boucksult has retained an eminent lawyer of Newerk, to atte against Manages Gray, who has alred for breach of cuestract.—An underline my programme reads: "Coming: M the most charming little actress will thearte in Sanger's Bunch of Keya," does sleight-of-hand tricks in the mu of Washburg's this greak. The hold

#### NEW YORK.

NEW YORK.

Leland Opera House (Mrs. R. M. Leland, man. The Carleton Comic Opera co. gave a three nig son of English opera, preducing La Fille du T. Major on Monday, Mascotte on Tuesday as Merry War on Wednesday. The houses were ut y large, the one on the last night being the high the past two sassons. Jessie Bartlett-Davis was to appear, owing to the illness of her child, and was creditably taken on very short notice is Beaudet. In The Merry War Miss Davis and Bartlett, made her first appearance in a speakin that of Elan. She is very pretty and clever, a correctly and with taste. On Wednesday a Richard Golden was taken saverely ill, but attage the thing of the company with his lines. His part had to be ever, before the fall of the curtain. The last the week was given over to M. W. Hanley Dan's Tribulations. They were here in Octand the return engagement was played too catch good business. Dan Sully's Corner Groc 6th, 7th.

Museum: Sawyer's Georgia Minstrels plallarger business during the week than the mar ad Th

6th. 7th.

Museum: Sawyer's Georgia Minstrels played to a larger business during the week than the merits of the attraction would warrant. Joseph J. Dowling and Sadie Hasson will give Nobody's Claim week of st.

Item: Myron A. Cooney, for many years munical critic of the New York Herald, and the adapter of many popular comic operas, has joined the editorial staff of the Albany Argus.

staff of the Albany Argus.

Griswold Opera House (S. M. Hickey, manager, Prof. Bartholomew's Equine Paradox delighted largudeness the entire past week, giving a most creditable entertainment. The performances of these wonderfo horses is something surprising, and elicited the encound ums of both press and public. Sieba co., 5th, 6th, 7th D. E. Bandmann will present a series of legitimal plays, opening 6th and continuing two weeks.

Ran J's Opera House (J. H. McGrath, manager): The Rentz-Santley Novelty co. gave a fair variety oils as a poor burlesque of Orpheus and Eurydics, agth, before large audience, composed exclusively of the sterner so One could not help imagining how out of place as Louise Dempsey was with a troupe of such burlesque Mattie Vickers will appear for the first time here, us and 1 tth.

Grand Central Theatre (P. Curley, manager).

and 1th.
Grand Central Theatre (P. Curley, manager).
Clane's burlesque of The College Girls is to be duced the present week by the Wesley Sisters, twasson, Hart and Edwards, Daisey Richment

Watson, Hattother, Tankling and the Richet Bayery, La John Devov, the Frankling and the Richet Bayery excellent bill for current week.

\*\*BUFFALO.\*\*

Academy of Music (Meech Brothers Feb. 22, 23, 24, Salisbury's Troubles.

(CONTINUED ON ENGINE PAGE

## YORK MIRROR

ARRISON GREY FISKE. . .

supplied to the trade by all New

MEW YORK. - -

Dramatic Circulation in America.

The truth is that word of Arnott's death was telegraphed to the Fund immediately, and immediately a reply was sent authorizing Manager McConnell (who, despite the ignorant assertion of the Chicago journal, happens to be the representative of the Fund in that city as well as a member of the Board of Trustees) to assume the expenses of the funeral. The receipted bill of the undertakers having charge, Messrs. Sigmund and Company, covering every penny of outlay, is now among the vouchers of the Fund's assistant secretary. No "private individual" had aught to do with defraying the cost of the funeral.

Maligning the Fund.

There has been formed in Chicago an

association with the somewhat high-

sounding title. "The Actors' Mutual Pro-

tective Order." It is somewhat significant

that the founders of this organization,

which appears to be something akin to

institutions bearing similar titles and de-

voted to the interests of mechanics and

laborers, are entirely unknown to people

of undoubted standing in the profession.

But it is not because these protectively in-

clined persons have imitated the illustrious

example set by the Three Tailors of

Tooley Street that our attention is drawn

to the new Order, but because the Chicago

journal that elects itself the special organ

of the actors who have never been known

to act, in setting forth the objects of the

The Chicago journal states that "The

We have no objection to our Chicago contemporary booming to the full extent of its more or less powerful columns the "Orders" of brakeman, engineers, laborers, Cook County actors or any other class, but we do protest strenuously against lies being told regarding the Actors' Fund in the mistaken idea that the object alluded to is thus receiving assistance. There has not been, and there is not likely to be, a case in which "the aid of the Actors' Fund cannot, under its present working, be always extended with sufficient promptness to meet dire and urgent extremity."

#### Information Given.

Nobody who is not familiar with the mail matter received by the editor of a dramatic newspaper like THE MIRROR has any conception of the vast number of deluded young men and women that are desirous of going on the stage. A list of the stage-struck population of these United States would fill more books than could be got into the Astor Library. The ars dramatica does not attract the rich and cultured alone—it dazzles with fatal effect the poor and illiterate as well.

We have frequently given amusing specimens of the communications sent to us by the footlight-flustered of both sexes, The subjoined letter offers certain obvious points of a novel nature in connection with the literature of the great body of stage-struck:

Editor New York Mirror:

What steps are neccessary for an inexperienced man and wife to obtain a position with some company on the stage? Ages 22 and 24 yrs. Education and appearances good. By giving such information or where it can be had you will oblige.

Yours respectfully,
M. L. SMITH.

Our correspondent is unquestionably inexperienced—that assertion we will not dispute for an instant. But his education is certainly not good or he would put the proper number of c's in the word "necessary" and think twice before signing his name to a communication so utterly idiotic as the preceding. The "appearances" of Mr. and Mrs. Smith we trust are better than Mr. Smith's orthography and talent for composition. Appearances, however, seem, so far as our lights guide us, to be against them both. To begin with, Lafayette, Ind., has not yet developed from its renowned circles of art and society a dramatic genius. Secondly, no man or

achieved greatness on the stage. Thirdly, persons who really feel that they are gifted with talent of this description do not recommend themselves in such language as is generally employed by "help" when advertising for situations. Moreover, it is beyond our ken or that of any other mortal to say "what steps" are requisite for "an inexperienced manand wife to obtain a position with some company on the stage," or off it, either, for that mat-

Our humble advice to Mr. and Mrs. Smith is that they will very likely find suitable if not congenial positions by consulting the "Help Wanted" department of the principal newspaper in the largest town adjacent to Lafayette, Ind.

#### Snowbound Losses.

The recent heavy snowfall in the West and Northwest was attended by a sweeping obliteration of dates. Even those companies that made connections played to beggarly houses. Travelling and local managers alike suffered, the former generally being the heavier loser. The aftermath of the storm is in some cases unpleasant. From several points we hear that local managers are taking proceedings against travelling companies for non-fulfilment of dates. If the storm had been something that could have been prevented by man, then these suits to recover would have rational grounds. But snowfalls and floods are presumably the work of the Omnipotent, and when puny man comes to reckon the damage he very naturally tries to shirk the losses.

In the matter of losses by the recent storm, there should be an equal division. Compromises should be made. If one or the other manager is found to be the heavier loser, equity should be invoked. As revealed in these columns during the last few weeks, legal complications between local and travelling managers have assumed more the nature of feuds than the settlement of questions that may become established precedents. In these days of theatrical depression this is not an encouraging sign. It would be a good thing if these managerial disagreements could be settled by arbitration. As matters stand, there is too much rancor displayed, and whoever wins rushes into print to exult, whether justice has prevailed or the

#### Our Craft.

There is no more curious study than the growth of the press, and there is no press more significant in its developments than that of New York.

Statistics recently published show that in the twenty-five years just ended there has been an increase in the number of New York journals-in literature 29, in comics I, in music 4, in the drama 3.

We are rather inclined to think that in some of these figures there is an understatement. In our own special departnt of the drama there rise and downfall which would approach by a dozen more than is given.

If we were to classify the tables published they would show that in numerical sway the journals devoted to general news carry the day. Next to these come the trade periodicals; in point of influence in the list we would place in the ascendant literature and the drama. Ranging over the whole field we find the subjects represented are fifty-six; being an increase in the twenty-five years of twentythree subjects.

As symbolized in these statistics New York shows itself in a strong moral aspect-it appearing that in the quarter of a century only six infidel newspapers have appeared as against one hundred and thirty-five religious newspapers. The present standing is eighty-six to one in favor of religion.

In the entire outcome perhaps the most remarkable brands are the comic and the drama. From time immemorial there have been attempts to establish publications in these classes which have summarily failed. At first the struggle was with one at a time, then a scrub entry of two or three huddling along; but all in the end going by the board, leaving only a few stray copies behind as evidence that they had ever existed.

It is only within a few years past that a comic or dramatic journal has laid in this city, or anywhere in America, a secure foundation, and in each department may now be included publications which enjoy character and duration.

In some respects the dramatic journal may claim a more peculiar following and support than any of the others, having its own special topics and treatment and a woman bearing the name of Smith ever staunch clientage of its own.



BROWNE. - Harry Browne's irresistibly comic acting as Minerva in Ixion is one of the best features of the burlesque. Indeed, its success rests entirely with this comedian and Alice Harrison. We print above a portrait of Mr. Browne.

DAM. - Andrew Dam, Sr., is seriously ill. EYRE.-Mrs. Gerald Eyre is still looking

for an engagement. TEMPLETON.-Fay Templeton is again reported to be seriously ill.

DENNIS.-Walter L. Dennis has gone to Washington to visit relatives. POPE.-Manager Pope, of St. Louis, has

gone to Hot Springs for his health.

Post.-Lilly Post will go to Europe in May, and may remain there all next season.

HOOLEY.-Manager Hooley, of Chicago, arrived in the city with his family on Tuesday.

RUSSELL.-The health of Annie Russell is decidedly better than it was a short time ago. CAVENDISH.-Ada Cavendish has made a hit in the most recent London success. In His

BETTER.-Managers have an idea that now the inauguration is over business generally will pick up.

Bell.-Digby Bell and Laura Joyce-Bell have signed with McCaull for forty-two weeks

BARRY.-The tall and stately Helen Barry played Lady Gay at the London Gaiety last Thursday afternoon.

PITT.-H. M. Pitt has begun suit against the Madison Square management for salary he claims to be due him.

LANGTRY.-It is reported in London that Mrs. Langtry has been engaged to play Fanny Lear at the Paris Gymnase.

CURTIS.-Next season M. B. Curtis will re vive Sam'l of Posen and retire Spot Cash. The former is being rewritten.

JAMES.-Mr. and Mrs. Louis James (Marie Wainwright) have been re-engaged by Lawrence Barrett for next season.

MULLE.—On Saturday last, in Philadelphia. Ida Mulle became Mrs. Benjamin Tuthill. Cupid turns the tables at last.

CARLETON.-W. T. Carleton has signed with the Casino management and will join its forces when Nanon is produced.

LUCETTE.-Madeleine Lucette is enjoying a brief vacation from work with the McCaull company. She is in the city at present.

FROHMAN.-Mrs. Gner Osborne) died in Jacksonville, Fla., early last week. The interment took place at Mt. Holly,

FROHMAN.-The offices of Mackage and the Lyceum staff at 18 West Twenty-third street have been taken possession of by Daniel Froh-

SALSBURY .- It is said that Nate Salsbury will leave the stage at the end of this season and devote all his time to his business interests with Buffalo Bill.

HAWORTH.-Joseph Haworth will be Salvini's leading support next season. On the 'off-nights" he will probably be starred with the company in Richard Third.

AYRES.-Alfred Ayres is arranging to produce a new romantic drama, in a neighboring town, about the middle of April, with F. F. Mackay in the leading character.

PRICE.-E. D. Price is receiving commendation from the San Francisco newspapers for his alertness and skill in handling the advance interests of the Rankin company.

MATERNA.-On Monday night Madame Materna visited Hooley's Theatre, in Chicago, presented Marie Prescott with some flowers, and entertained her afterward at supper.

JEROME.—Lillian Jerome, a young soubrette who graduated recently from the amateur ranks, is now with the Claire Scott Comedy compary throughout the Eastern circuit.

BARRETT.-Wilson Barrett, during his forthcoming tour of this country under Mr. Abbey's management, will play in Claudian, Hamlet and Bulwer's posthumous tragedy, Junius.

BRADLEY .- A. D. Bradley died on Tuesday morning at the Home for Incurables at Fordham. He had been an inmate for over twelve months, and was cared for by the Actors' Fund.

LESLIE. - Frederick Leslie has begun a tour of the English provinces with Rip Van Winkle, Planquette's comic opera, in which he has achieved great success. He opened on Monday night in Liverpool.

IRVING.-Henry Irving arrived in New York on Sunday night. The tragedian looked: quite worn out after his illness in Boston.

JEWETT.-Sara Jewett is not in good health. at present. By the way, neither Miss Jewett. nor Miss Harrison, of the Union Square company, has engaged for next season.

CARLETON.—Henry Guy Carleton's Victor Durand is pleasing provincial audiences wherever presented. It had an enthusiastic reception in Louisville on Monday night.

JANAUSCHEK.-Madame's Southern tour is proving very successful. She reaches Philadelphia next week, and then comes to Brooklyn. She still clings to her new play, My Lite, to the exclusion of everything else.

Russell.-On Monday Mrs. J. Jussell, the mother of Tommy, Marion and Annie Russell. was married at her residence in this city to Mr. A. Lambert. The ceremony was performed by the Rev. Dr. Wiley.

Brandon.-In May Olga Brandon will leave the Madison Square Theatre cast to take three months' vacation in Europe. She has. been playing continuously for four years, with but two months' idle time.

MATHER. - Margaret Mather's success in the East is something marvelous. Her audiences are frequently the largest of the season, and the announcement of her coming invariably creates a flutter among the fashionable people.

BELL.-On the first page of this week's MIRROR there appears a portrait of Laura Joyce Bell. This admirable singer and comedienne has been winning great applause from Casino audiences for her humorous acting in Patience.

CASTLETON. - After an extended tour of the Northwest, Kate Castleton returns to the Pacific Coast. Next season she will produce a skit called A Paper of Pins, which she describes as being "devoid of literary merit, originality or plot."

MITCHELL.-Mason Mitchell returned yesterday from a shooting trip to Virginia. He has received an offer from Kate Claxton to take Arthur Forrest's place. He has replaced the latter actor three times this season-a curious coincidence.

PRESCOTT.-The Chicago critics-or at least the most influential of them-state very emphatically that Marie Prescott has made a great success in the role of Bessie, the heroine of Maubury and Overton's latest production. Woman Against Woman.

RAMSAY.-Walden Ramsay has signed with Manager Field for next season at the Boston Museum. There will be three companies attached to this house next season-one to support Edwin Booth, one to support Sol Smith Russell, and the stationary stock.

LIEB.—Beatrice Lieb is a native of Dubuque, Iowa. She played there recently in The Hoop of Gold, and her townspeople gave her a hearty reception, calling her several times before the curtain and presenting her with flowers in profusion. The local press agreed that Miss Lieb does credit to her birthplace.

FOSTER.-Augusta Foster, who is playing leading business with Madame Ristori, has been engaged for the same position with Salvini next season. Mrs. Foster will play Lady Macbeth, the Empress in The Gladiator and Volumnia in Coriolanus-Salvini having decided to add the latter play to his tragic reper-

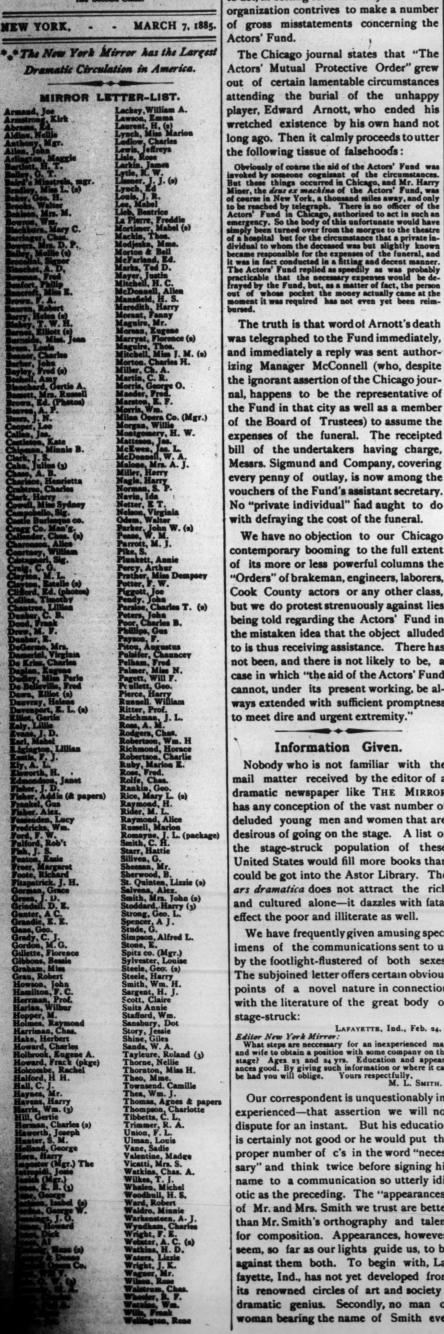
SEYMOUR.-William Seymour and his wife, old manager, R. M. Field. They opened in Baltimore on Monday with the Boston Museum company in The Guv'nor. In Charles Thayer's absence Mr. Seymour is acting manager of the organization. Mr. and Mrs. Seymour will remain at the Museum next season.

PATTI.-The prima donna, who is now in Frisco, leaves the better part of her diamond collection in New York this time. Her paste duplicates, however, are said to be very fine. To the female world, nowadays, a diamond on a prima donna is not nearly so great an attraction as the fit of her gowns; for it is really much harder to get a good fit than a good dia-

Sisson.-Wesley Sisson, Director of the new Lyceum Theatre, announces the engagement of J. B. Mason for the leading juvenile role in Mr. Mackaye's play with which the house is to open. Mr. Mason comes to the new establishment through the courtesy of Messrs. Shook and Collier of the Union Square, who have a contract which has yet two seasons to run.

CHAMPION.—The Morning Journal enjoys the more or less enviable distinction of having within the past year printed more "criticisms" of performances that had not taken place than any newspaper in the land. The record was increased on Monday morning, when the Journal gave a careful review of the first performance of Pierrette at Koster and Bial's, The first performance did not take place, however, until Monday night.

HERNDON .- Agnes Herndon is in the city. On learning of the death of her mother she resigned from Milton Nobles' company, of which she was the leading member. In accepting the lady's resignation Mr. Nobles wrote to her as follows: "While loth to lose your valuable services, I yield to your request and release you from your engagement, at the same time bearing cheerful testimony to your efficient and conscientious performance of your professional duties during your engagement as a member of my company."





A member of Oliver Byron's company has been paying a visit to Mollie Williams, formerly the wife of William Manning, who lies in St. Mary's Hospital, San Francisco. This gentleman writes me as follows: "Miss Williams wished me to ask you to give her whereabouts to the public through your columns, as she has a brother and sister somewhere, from whom she would like to hear. She is suffering with dropsy and rheumatism. However, she is well cared for and, under the circumstances, comfortable and contented as might be expected." I may add that it is the Actors' Fund that is taking care of the invalid actress, money being forwarded weekly to pay her board in the St. Mary's Hospital. It should give the consciences of the California actorsif they have any-a [wicked twinge to learn that, although they refused to give a benefit for the Fund the last time, nearly \$700 has within a comparatively short time been sent over to 'Frisco for the relief of professionals there.

I am invited to a "demonstration," which I presume in this case means an exhibition, or what is described as the "wonderful talking piano," which will take place this afternoon at the Belvedere House. Surely there is already too much useless talking done by natural means without bringing machines into play for the purpose. Yet, stay-a talking piano might have its legitimate uses. Would it not be a treasure to young men ambitious to marry. but who have not the means? In this talking instrument they would possess, at an infinitesimal cost, the principal attribute of married life.

I dropped in to renew acquaintance with Patience at the Casino the other evening, and I was surprised to note the fresh and interesting character of Sullivan's melodious and musicianly score after the lapse of years since it was done last at the old Bijou under McCaull's management. But the libretto appears to have lost its pith and point. Possibly this may be accounted for by the triteness of the theme: but I rather incline to the opinion that it is due to the ephemeral nature of Gilbert's wit. Besides, it is satirical wit, and satire is something our public doesn't like especially and but dimly understands. Fun of the crudest and broadest description is what it wants. The average playgoer of the period prefers buffoonery to badinage and infinitely prefers to derive his amusement from seeing a man hit with a bladder than from clever word-play. Horseplay and slang in comic opera are the order of the day. Ergo Gilbert's slender, clever shafts fall short of the mark. But fortunately for the operas of the series to which Patience belongs, the music is evergreen, and they are therefore destined to remain popular for a long time to

In The Major, which Mr. Harrigan is soon to revive at the Fourteenth Street Theatre, Gertie Granville-Mrs. Tony Hart-will make her reappearance. Miss Granville is a clever soubrette, and as she was formerly a favorite with Comique audiences her return will unquestionably be a source of pleasure.

Mr. Andrews, manager of the Michael Strogoff company, informed a representative of this paper recently that he had been offered time at the Third Avenue Theatre, but he would not book there because he did not desire to cheapen his attraction in New York. Notwithstanding this statement the management of that place announced Michael Strogoff for the 23d of the present month. Not being able to reconcile these divergencies, Mr. Andrews was appealed to, and he explains the matter as follows: "Some three weeks ago Leavitt made certain statements to me concerning the Third Avenue Theatre and asked for a week. I told him I had only one week open-that of March 23-and that it was my intention to arrange with towns on New York Central Railroad en route to Toronto, where we played Holy Week. He made a proposition and I another, not thinking he would entertain it. He didn't. and I wouldn't alter same. I opened negotiation with Albany and Troy, the only cities I could use to advantage. They could not be secured. In the meantime Leavitt had consented to my terms, and rather than play the smaller towns, which meant a very big loss, I wired him consenting to play at his theatre the week mentioned." I give space to this explanation merely on account of Mr. Andrews,

the facts by readers of THE MIRROR paragraph a week or two ago. His first statement was correct at the time it was made, if not at the time it was published.

The young maidens of the burlesque company at the Comedy Theatre, several of whom protested loudly at the start against the alarming brevity of the dresses assigned to them, have gotten bravely over their timidity in this respect. No doubt they did protest too much for sinceritv's sake. Now, I am told, there is a rivalry among them as to who shall wear the least and show the most. The fame of Ixion in this matter has naturally spread about. Strangers are informed that more can be seen for the money at the Comedy than at any shop in

"If anybody calls say I have gone to the theatre," said a venerable guest to the clerk of an uptown hotel, the other night.

"Which theatre?" queried the lofty gentleman, with the large diamond stud, behind the

"Why, the place where the girls wear clothes too light to wad a gun, of course," rejoined the out-of-towner.

"Ah, the Comedy."

It is often said that the people of the stage are vainer than those of other occupations and pursuits; that this is not a mere fable, but a serious fault, which gives to the members of the profession an unenviable distinction. Vanity lurks in the breast of every man to a greater or less degree; it only needs the proper influence to develop it to the fullest. Surely the outspoken vanity of the actor is preferable to the false humility and deprecatory manner assumed by some persons of other walks who deem this a simple manner of impressing their fellows with an idea of their own importance. I shall not attempt to deny the existence of the folly among players, but I maintain that it is less obnoxious to contemplate and experience than the shallow methods others resort to for the purpose of covering up conceits of really greater magnitude.

#### Harrigan and Hart's New Home.

Harrigan and Hart may not finally decide to manage the Fourteenth Street Theatre themselves. An arrangement by which Mr. Colville will have an interest is likely to be arrived at. Mr. Harrigan is now assured that McAllister's Legacy would not have been a success at the old Comique, and that its present rather long run is due principally to the sympathy of the public and the popularity of the comedians. Business at the New Park lately has been very bad, but since they opened at the Fourteenth Street house the receipts have increased greatly. The Major is now in rehearsal, and will be ready in two weeks. At the Comique its original production cost nearly \$4,000. The present production, with Mr. Colville's experience, will cost very little. The partners are surprised at the methodical way in which Manager Colville does things. It is a revelation to them. Tony Hart does not devote much time to business and Harrigan is busy with his plays. It is now probable that they will agree to remain under existing arrangements and avail themselves of Samuel Colville's business experience and ability. It would prove profitable to all and save considerable expense.

An illustration of this occurred the other night. A man walked up to the gatekeeper and attempted to pass in. The way being barred, he said: "Isn't this Harrigan and Hart's?" "Harrigan and Hart are playing here, sir." "But don't they manage the theatre?" "Mr. Colville manages it, I believe, sir," was the reply. The Comique had been run in a rather free-and-easy way. The freelist at the new home will be unmercifully cut

#### His Little Hatchet.

To a MIRROR reporter yesterday W. J. Florence expressed his great satisfaction at the result of his present engagement at the Star Theatre.

"We are well pleased with the reception given Our Governor. We have played it over 250 nights altogether, and for the past few nights under the present title. The Mighty Dollar always catches on in New York, but as we have played it 600 nights in the city, 120 of which were at the Star Theatre, I did not like to offer it again. Speaking generally of the past season, I have found it a very fair one. In many places business was light and others very bad, but the average has been satisfactory. I never play after May I, and I have but few dates yet to fill. Next season we will play four weeks at an uptown theatre. As yet I do not care to say which house. Shall I produce any new plays then? Well, perhaps."

#### Clara Morris and Mr. Irving.

Several cablegrams have been received lately from Manager Abbey regarding an engagement of Clara Morris in London. He was anxious that she should appear there during the present season; but so many arrangements were necessary that she declines. It is now assured, however, that she will go over next season. Henry Irving desires to see her play before he returns to England. If he can do so he will attend one of the performances at Daly's Theatre; but as her season does not begin until April 20, this is unlikely. Mr. Irving probably bears in mind that when Oscar Wilde

two things to admire in America-Niagara Falls and Clara Morris.

There is some difficulty in securing a name for Miss Morris' new play. One has been copyrighted, but she does not like it. In some cities, like Chicago, her season has proved very profitable, but many towns were losses. Miss Morris' health is very good.

#### Lydia Thompson Not Coming.

On Saturday a cablegram was received by Manager Colville denying the report circulated here that Lydia Thompson would come to America under the management of Mr. Chizzola. It is improbable that the burlesquer will revisit America professionally. The reasons are plain. If Miss Thompson came she would be expected to give as equally bright and clever performances as those of her palmy days. It would cost her fully fifty per cent. more to do this. When she first came here Harry Becket drew the highest salary in her company, but the expenses did not exceed \$1,300 a week. Willie Edouin's salary increased from \$60 to \$100 a week during his connection with the

company. Miss Thompson thinks, and is advised, that as good a company could not be gotten together for less that \$3,000 a week. Nearly all who came with her on her first visit attained more or less fame and much better positions in the profession. Taking everything into consideration, she thinks it advisable to abandon the idea, so long cherished, of again appearing in America. If, however, Mr. Colville advised her, she would come immediately. Her burlesque, Nemesis, is in his hands for sale.

#### Rankin's Luck.

McKee Rankin's representative, E. D. Price, writes enthusiastically from San Francisco under date of Wednesday last: "We have 'caught the town,' and will play one of the best engagements ever known at the Bush Street if present indications don't deceive. Mr. and Mrs. Rankin have become great favorites, and Mordaunt, Hamilton, Harkins and Wallace have jumped into instant popularity. 'Standing-room only' is the rule this week.

"We booked to play Notice to Quit at the Mormon Theatre, Salt Lake, last week. The Descret News (Church organ) tried to boycott Rankin for his identification with The Danstes. It was denounced as having done 'as much as all the sermons by all the ministers to arouse and stimulate bitter anti-Mormon sentiment on two continents.' The anti-Mormon papers came to the defence and urged Rankin to play The Danites instead of Notice to Quit. It was a big 'ad.,' and the house would have been packed, but the company got snowbound three days on the Union Pacific in Wyoming and had to cancel. We are booked for Salt Lake on the return in April. This little incident will serve to renew interest in The Danites all over the country, especially as the piece has been practically shelved for a couple of seasons." Mr. Price states that Rankin will bring out a couple of new plays and head one of the best combinations on the road next season.

#### Going Back to England.

"Well, my berth for next season is settled," remarked Mr. J. H. Barnes, leading man of the Union Square company, to a MIRROR representative yesterday. "This morning I cabled my acceptance to Mrs. Bernard-Beere, of the Haymarket Theatre, to an offer she made

Mrs. Bernard-Beere, let it be exclained, is soon to manage the London Haymarket, and there is every prospect that she will remain in permanent control of it, as the Bancrofts intend to retire from active management altogether

"My engagement with Mrs. Bernard-Beere," continued Mr. Barnes, "will in all probability run for three years, although no definite time has been specified in the agreement. The salary named is handsome, and as Mrs. Bernard-Beere is supported by some of the best people in London the position of leading man in her theatre will undoubtedly prove a pleasant one."

"When do you leave this side?"

"In May, at the expiration of my contract with Messrs. Shook and Palmer. After closing at the Union Square I am to play with the company in several of the principal cities."

"And when does your season with Mrs. Bernard-Beere begin?'

"Next August. I shall play Loris Ipanoff n Fedora at first, and then appear as Pomander in Masks and Faces. Part of the season will be passed at the Haymarket and part of it on a provincial tour. After that concludes, I believe Mrs. Bernard-Beere intends to produce Sardou's Theodora in magnificent style."

"You had several other offers of engage ments, had you not?"

"Yes, quite a number. Overtures were made by Lester Wallack, which came to naught, because he could not make up his mind; Miss Davenport tendered the part of Loris in Fedora; Robson and Crane wanted me for their revival of The Comedy of Errors. but of course couldn't afford my figure for a leading man, and finally Henry Abbey wished to secure me to play the leading heavy parts with Mary Anderson in this country next season. Cablegrams passed between us. He wanted me at a figure which I considered too small, and while matters were delayed by his

I decidedly thought it best to accept at once, as the terms were flattering and the position de-

Mr. Barnes regrets that at the Union Square he has had no opportunity of showing his metal. He has had a continuous succe of bad parts since the season began, and while he invariably acquitted himself as well as his limited chances permitted, he naturally dislikes to leave behind him when he departs for Engand a negative impression. It is possible that he may appear in one of his legitimate characters before departing, in order to avoid this undesirable condition of things, securing a ma tinee theatre and giving a special matinee. The idea is a good one, and we hope that Mr. Barnes, who in England has won many notable successes, will carry it out in justice to himself and his reputation.

#### A Suit Against Boucicault.

Manager Gray of Newark has begun suit against Dion Boucicault's manager for de ages in not filling the date of Feb. 21. It will be answered on the plea that too many passes were issued. Speaking to a MIRROR reporter yesterday, Richard Parker, who represents Boucicault, said: "You can have no idea of the extent to which this deadhead business is Mr. Wheatleigh and a wig. w carried. We have paid special attention to it, and are determined to expose every instance which crops up. In Newark we agreed to pass the press, but Mr. Gray issued twentythree extra cickets. I handed in a bill at the box-office for these, and Mr. Gray said that five were for his own family and eighteen for friends. We did not think this fair and cancelled his date."

Lawyer Young, of Newark, has been retained by Boucicault. A special clause in the comedian's contracts bars the issue of complimentary tickets. This clause is crossed out in Manager's Gray's document, but remains intact in Boucicault's copy. A lively time is anticipated when the affair comes before the

#### Mr. Cazauran's Plans.

"When I want to know what my future plans are," said Mr. A. R. Cazauran to a representative of THE MIRROR yesterday, "I consult the daily newspapers. They all seem to know just where I have engaged myself for next season, for what purpose and at what terms. One assures me that I have signed with Mr. Palmer to labor in the interests of the Madison Square; another gives me a nice comfortable berth at Wallack's for a few years to come, while a third reconciles me to my old enemy, Augustin Daly, and enlists me in his service. These are but three dispositions of me-there are still half a dozen more papers to hear from, and during the next fee weeks I shall read them religiously, so that my mind may be relieved as to what I really intend to do with myself."

"From these somewhat cynical remarks it may be presumed that you haven't yet made any arrangement to take effect when the Union Square organization goes to pieces?" said the

"The presumption is well grounded," replied Mr. Cazauran. "I have entered into no contract and I do not propose to enter into one with anybody. I have been connec with the Union Square Theatre for twelve years. Ten of those years were with A. M. Palmer, and they represented a great deal of hard work on my part. The past two seasons late Duprez and Son I have not in that time made a pen-scratch for the theatre or rehearse a play. My duties have principally co in drawing salary. Nevertheless I have been

busy in other directions. Recently my time has been occupied in filling orders for two new plays. I am getting on in years and I think owe myself a period of idleness after so much industry. I shall pay the debt."

"Then you intend to retire from active work for a while?

"Yes. I am going abroad for two years at least. A prolonged lounge about Paris and the North of Italy will suit me exactly."

"Have you any idea of establishing as agency in Paris for the sale of French plays to American managers?"

"I have thought of such a scheme, but I by no means have decided to carry it out. You are at liberty to deny all the unauthorized paragraphs that have pretended to set forth my future intentions and to say that it is purely a desire for recreation that takes me to the other side."

Mrs. Cazauran will accompany her husband, who expects to leave early in the coming Sum

#### Aronson Still Defending.

For two weeks past Rudolph Aronson has been attending the Superior Court, where Judge Lawrence is hearing the last effort of McCaull. All of the litigation in reference to the management of the New York Concert Company has been conducted in the name of R. L. Anderton, who holds five shares only, and the costs are likely to be about \$5,000. Of course he is the figure behind which Mr. McCaull is fighting. He has not as yet been examined, as he has done everything by affidavit from information he received. Injunctions, motions and appeals have prolonged the case, and the officials, stockholders and emploves have all been examined. Hon, R. B. who might be thought to have misrepresented returned to Europe he said there were only hesitancy the Haymarket offer came along, and Roosevelt. Theodore Seligman, Edward Aron-

others have been on th

One feature of the ca confident. When he His evidence is alleged to ha is pending until the present ore the Supreme Court learing will close the tedit

#### Mean Treatment.

A lady who was in Washington at the National Theatre was burned, last related to a MIRROR reporter Eyre lost her extensive want \$6,000; Agnes Elliott lost one di \$300; Charles Wheatleigh's le was about \$500, and three valuable were destroyed. Rowland Buckstothe rules and only found a lock b

Telegrams were sent to Lester Weing if he would do anything to a people to borrow wardrobe, but no received until several messages had

latter desired to pass into a box who had charge of the stage, in door should be closed, but did Clarke visiting the box. Clark, it should remain open, and as I with him, Mr. Freeman resignor

#### Professional Doings

Harry Siddone will join the Ti npany on Friday.

Edward Morrie will play the c righty in Domestic Karthanakas.

-John A. Hamlin and C. D. He few private capitalists, have secured the position Building, Chicago, and will season of light opera immediately fol

-The cast of the Pirates of P In cast of the Frates of Fen will be done at the Casino on M is: Richard, the Pirate King, Dungan; Samuel, his lieutenant, Frederick, George Appleby; Majo H. Ryley; Edward, Sergeant of P Bell; Mabel, Mary Beebe; Kate, Edith, Rose Leighton; Isabel, E Ruth, Laura Joyce.

-Sonnenthal is expected to Monday at the Thalia. It has to give him a reception, and a the city at ten o'clock to go d other societies will join the pe

#### PROVINCIAL.

se of a Klad to good houses. Salisbury and Nellie Beary are as amusing as ever. The lady received ay recalls in her topical songs. Fanny Davenport seed the week with Fedora to audiences that nearly at the theatre at night and crowded it at the mata. The Princess of Miss Davenport seems improved it were consible) over last sesson. Harry Lee's it was very acceptable, though it will not compare a Mantell's. The Countess Olga of Blanche Weaver accellent and pleasantly relieved the nerve-strain of owing the weightier characters. May Blossom all a week. Joseph Murphy oth. Ourt Street Theatre (J. M. Hill, manager); rie Swain in The Little Joker, week of a3d, met with a success. Business was very light the whole week. Vie Auction 5th, 6th, 7th. The Adelphi (Joseph Lang, manager): Business was tale last week with Charles Gildav's Chic Coterie in liars and Cuffs. The Rentz-Stanley co. this week, tenns: Last week's Mirror credits Buffalo with four latres and eight rinks. What a slander on the rinks, ere are just twenty by actual count, and lumber in ag cut for more.—Mr. and Mrs. Price were the cast of Mrs. Henry Meech on Sunday last.—I woning and for more.—Mr. and Mrs. Price were the sits of Mrs. Henry Meech on Sunday last.—I woning Fanny Davenport is pleased with Buffalo audies. They began to put on rubbers five minutes besethe curtain fell, and some were on their way home one Fedora died.—Little Corinne and her Merrie-kers will crowd the museum this week.—Fred G. eder, who is managing Carrie Swain, was rather disad with the business here. He says the next time comes to Buffalo be will go through.—I shook hands it will the Buffalo and the Buffalo and Sally. He looked very happy. Probably he had beard of Ninsmie Kent No. 2.

the Saily. He looked very happy. Probably he had it heard of Nismie Kent No. 3.

ROCHESTER.
Corinthian Acadessay of Music (P. H. Lehnen, manur): Fanny Davenport, supported by Henry Lee and excellent too, appeared in Fedora, ath and s5th, to rge and enthusiastic audiences. Much interest was atreed in the character of Loris, as interpreted by Mr. 22, and the highly artistic work of this fine actor gave ident satisfaction. The one grave fault, rapid enunation, was overlooked by his otherwise excellent actor. Miss Davenport was recalled after each act, and roughout was the recipient of unusual applause. The sek was filled out by The Devil'a Auction to fine names. The acrobatic act of the Three Herberts was all worth the price of admisson. This week the only itraction will be The Crimes of London.

Grand Opera House (P. H. Lehnen, manager): The anti-Santley troupe drew large audiences 27th and th. Musture: The Californis Minstrels did an immense sainess all last week, and they deserved the patronage, a they presented an entertainment far auperior to any more pretentious organizations. The co. is a good as. Master Albert Dashington's jig dancing was a fine satura, while the Big Three—Dashington Brothers—in heir Lancashire clog were excellent. Markham and Jaly gave an exhibition of clog-dancing that for neature, while the Big Three—Dashington Brothers—in heir Lancashire clog were excellent. Markham and Jaly gave an exhibition of clog-dancing that for neature what severe seen equalled in this city. McElroy and Devere, in their musical act, brought down the case. This week a regular variety programme will be resented by Sam Cole, Prof. Carleton, Joe Norton, Jeiger and Mackie, Cora West, Jennie Cole, Charlie Daborne, and Tom Ryan, while the museum will contain hree of the Greely relief expedition.

Casino: Full houses last week to see the Evans and Wesley to, appear in an excellent bill. The show was a reditable one. The present week, Lang's Comedy Comiques.

Pointers. Two sisters named Lorgomarue, connected with The Devil's Auction party, were nearly suffocated by gas on night of s7th. Blew out the light upon reliring.—Several of our local lodge of Elks visited Syrases 1st, where they met Harry Sanderson and F. C. Gorge W. Gray, late of the Academy, is the business nanager of the California Minstrels.

ager of the California Minstrels.

SARATOGA.

I all the Winters that Saratoga has ever known, the ent one has been the most prolific of social affairs. It is not one has been the most prolific of social affairs. It is to bogganning and snow-shoeing and balls, parties and other festivities grow-out or the introduction of those amuse-to the state of the same and the state of these amuse-to the same and the

ability as is possessed by Captain R. C. McEwen, who played the hero, Valiente, and Miss Hamilton, the Colosel's daughter, it could not have been brought out more to the satisfaction of the authors and the public. The costumes were very fine, special scenery was painted for it, and Colosel lagraham gave eace rehearsal his personal supervision, Doring, of Trov, furnished the meate for the first night, and the United States Military Band, of West Point, for the second. There is a Mexican guerills camp, with vivandieres and songs, in the second act, a duello and a Gypsy Queen; in act third a dance and song by a maid of the period, who has three loyers, two of them Irish, one a Dutch corporal; a scene in a Mexican hacienda, capture of Major Leon Valiente, of the Mexican Lanceros, as py, etc. In act four there is a military parade, some remarkable manceuvres, and an execution scene, which survives the catastrophe, and repays Valiente with the hand of Lois, whose heart he has always possessed. There is anthing dull or tame about the piece, and it immensely pleased a full house. The authors were demanded at the footlights, and were enthusiatically applauded. It was first brought out on the evening of Feb. 12, and reneated 16th.

HARLEM.

Mt. Morris Theatre (John W. Hamilton, manager): The Hanlons were greeted on Monday night by a good house in their comical absurdity, Le Voyage en Suisse, which was presented in fine shape, with a good cast and fine stage accessories. The Hanlon Brothers in their characters of John and Bob, the model servants, were painfully ludicrous, and kept the audience in one continuous roar with their innocently silly postures, leaps, dives and evolutions. The supporting co. was good, barring the Frank McGuire of F. Mann, who made a mistake in ever assuming a more dignified role than that of a "super." He was deservedly guyed by the gods the moment he assaved the sentimental lines of the part. E. V. Sinclair as the adventurer, Dwindledown, deserves commendatory mention. Next week, The Romany Rye.

sany Rye.

ariem Flats: Max Strakosch, who has taken Vica Morosini-Hulskamp in hand, announces that she
appear at the Mt. Morris Theatre on Sunday night.

V. Walters, the Hanlons' representative, is a hearty
d fellow and a conscientious worker in the Hanlon
se. He has made many friends in Harlem.

Wilgus Opera House (H. L. Wilgus, manager):
The Standard Opera co. during their four nights' enagement gave good satisfaction. Crowded houses;
rices very low. The New Orleans Minstrels played to
crowded house, 37th. The troupe was not large, but
ave the best of satisfaction.

Opera House (P. I. Callan, manager): Bride and rear's Bunch of Keys sth had poor business. Tony senier fared a great deal better soth. Victoria Moroal comes oth; Muggs' Landing, 10th, 11th; R. Mc-dee, 3th, 14th. Equip Paradox cancelled this week, it is likely the horses will have a rest.

CANANDAIGUA.
agsbury's Opera House (S. Kingbury, manager):
the Vickers and co. made their second appearance
to a fair but well pleased audience. Robson
time, 14th.
The Vickers co. was booked for McKechnie's,

The Vickers co. was booked for McKechnie's, and the new house the agent would not play a california Minstrels at McKechnie's 6th, do for the first form of Frear, oth.—Manager has secured an orchestra for his house, combane talent, which has developed into a first-musician.

BINGHAMTON.

Diera House (J. R. Clarke, manager):

ne is Joshua Whitoomb, Feb. 23. The

del. The remainder of the week was

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and Juliet, Pygmalion and Galatea, Ingomar, Lady of Lyons and Our Boys.

and Juliet, Pygmalion and Galatea, Ingomar, Lady or Lyons and Our Boys.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers):
Barney McAuley attracted (and disgusted, not to say insulted) the largest house be ever arew in our town, Feb. 24. The first act of the Messenger was omitted and it would have been policy for McAuley to have omitted the entire play. Vice cannot please. Ada Gray, in East Lynne, drew the largest house of the season 27th. Joe Murphy, 3th.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Chartea A. Gardner, Feb. 25, to big business. Reduced prices—twenty-five, thirty-five and fifty cents. Helen Desmond, 4th, 6th and 6th, at ten, twenty and thirty cents. Bride and Frear's Bunch of Keys, 9th; Hildebrand's Cryptogram co., 13th and 14th.

Academy of Music (E. J. Matson, manager): N. C. Forrester, an old-time Auburn favorite, after an absence of fifteen years, began a week's engagement, Feb. 23, and played to crowded houses, hundreds being turned away nightly. Museum prices

and played to crowded houses, hundreds being turned away nightly. Museum prices

UTICA:

Utica Opera House (Theodore L. Yates, manager):
The Devil's Auction was presented in very fine style by an excellent co., to good business. Feb. 23 and 24.
Tony Denier's Humpty-Dumpty co. gave one of the poorest performances of the season, soth. Bride and Frear's Bunch of Keys co. gave three fine entertainments, 27th and 28th. Wellesley and Sterling Dramatic co., 2d. two weeks, at museum prices.

City Opera House: The Nickleson and Kennelly Dramatic co. played to big business last week, and have decided to remain another. Panic prices.

Item: Hattie Anderson, the bewitching little comedienne who has captured Uticans by storm in her role of Teddy, in the musical comedy, A Bunch of Keys, was only twenty years old last month. She has a finely modulated soprano voice, which she hast cultivated in light comedy. She has little need to draw on the stage susiness for the wit of the rollicking Teddy, for she was born for such a character, takes delight in it, and completely captivates her audiences. She is certainly the hit of the season in her line.

AMSTERDAM.

AMSTERDAM.

Opera House (A. Z. Neff, manager): Bartholomew Equine Paradox, sd, one week.

Potter Opera House (Potter Brothers, managers): Wellesley-Sterling co. closed here Feb. 28, to good house. Hewett's Musettes, in Fun in a Toy Shop, 3d, and continuing all week.

opera House (Hudson Ansley, manager): The Helen Desmond Dramatic co. week of Feb. 33, playing Colleen Bawa, Hasel Kirke, Leah, Esmeralda, Oliver Twist, to only medium business. Of the company little in praise can be said. Bunch of Keys, 7th.

little in praise can be said. Bunch of Keys, 7th.

LOCKPORT.

Hodge Opera House (J. H. Staats, manager): The Bandmann-Beaudet comb. finished a week of tragedy Feb. 28, to good business. Evans and Wesley Comedy co., 3d, for one week. People's Standard Opera co. one week of comic opera, 9th. The Wellesley-Sterling co., for two weeks, opening 16th. Neil Burgess, for one night, 19th.

Items: A. R. Brooks, who played with the Bandmann co. during its stay here, has made an engagement to travel with them a short time.

OHIO.

DAYTON.

The Grand (Larry H. Reist, manager): McKnight's Naiad Queen closed a most successful ten nights' engagement, 24th. On the first night there was only a fair attendance, but on the second night the "standing-room only" card was displayed shortly after the opening, and the agreeable sign (agreeable to the managers) was conspicuous during the rest of the engagement. Nearly seventeen thousand people witnessed the scenic fairy opera, and all were unanimous in proclaiming it the grandest production ever given in this city. The Hanlon Brothers' latest success, Fantasma, was produced 36th. 27th, 28th, and matinee, to good business. The pantomime is really wonderful and a marvel of stage ingenuity. The scenery is beautiful and the many tricks of mechanism would astonish the oldest theatregoer. The c.i. is large and gave the best of satisfaction, with disparagement to none, Mention should be made of the Fantasma of Kate Davis. Her imitations in the last act were natural and amusing, and elicited much applause.

last act were natural and amusing, and elicited much applause.

Cues: Three Wives to One Husband was billed at the Grand 26th, but did not put in an appearance on account of being snow-bound somewhere near Toledo.—
Dayton will not support a skating-rink. Spread the news.—Hildebrand, the reformed outlaw, will give his Cryptogram of Prison Life at the Grand to-night (1st.)—Manager Larry H. Reist is not over the Naiad Queen engagement yet. Star ding-room only for nine consecutive nights is something to speak of.

ZANESVILLE

engagement yet. Starding-room only for nine consecutive nights is something to speak of.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager):
From a one-night stand—and a not very good one at that—Zanesville has suddenly jumped into a full-grown week stand, and with two companies at once. Grau's Comic Opera co., originally billed for three nights, remained all the week, presenting to fair houses Mascotte and Pinafore. The co. compares well with any comic opera troupe that has visited us lately and gave general satisfaction. Max Figman is decidedly the best actor of the co., and as Lorenzo, Frimousse, the Prime Minister, etc., was very good. Messrs. Clayton and Waldo are also actors of move than average ability. The ladies of the troupe, especially Miss Cooper, sustained their respective parts fairly well. In the matter of vocalization the co. is not quite so strong, although there are two or three good voices. Six night performances, but no matinees, were given.

Black's Music Hall: Alf and Lulu Wyman have been playing to rather light houses during the past week, but in its present barn-like condition it is a wonder that the old hall could draw at all when playing sgainst the Opera House. The Wymans themselves are actors of some merit, but their co. dees not call for special mention. They gave six performances—five night, opening agth, and one matinee, a8th.

some merit, but their co. uses not can for special mention. They gave six performances—five night, opening 24th, and one matince, 28th.

Items: It is announced that the refitting of Music Hall will begin during the coming week. It will stand an immense amount of improvement. At the next Opera House performance—Peck's Bad Boy, 3d—the prices will be advanced to fifty, thirty-five and twenty-five cents, at which figures they will probably remain during the rest of the season.—Our regular correspondent must be fascinated with New Orleans or the Exposition, as he has not vet returned.

ent must be fascinated with New Orleans or the Exposition, as he has not yet returned.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): A co. styled the New York Criterion Comedy co. held the boards last week. There may be a few worse cos. than this on the road, but, hanks to kind Providence, they have never struck Toledo. Each succeeding performance seemed to become worse and worse. A person whose name appears on the bill as Ed. Clifford is the leading man, and a dressmaker, formerly of this city, who has adopted the stage, is the leading lady. When such a man as Clifford so far misses his calling as to think himself an actor, it shows lack of something in that part of his anatomy usually covered by his hat. From his movements on the stage I think he might make a very good captain of supers, nothing more. The opening house was very good, but in the face of newspaper puffs which were well paid for, the reputation soon became known, and the rest of the week the houses were slim. I trust the time is near at hand when even dime museum prices will fail to draw people from their firesides to see such an apology for an entertainment.

Brady and Garwood's Theatre: Business has been uniformly good during the week. The Ticket-of-Leave Man and East Lynne formed the bill. Pauline Markham bas a very pleasant stage presence, which makes her at once a favorite. Randolph Murray and the entire co, gave good support. This week the Hollywood Juvenile Opera co. in Cinderella. Next week, Leonzo Brothers.

Brothers.

MOUNT VERNON.

Woodward's Opera House (L. G. Hunt, manager):
Only a Woman's Heart Feb. 24 to only a twenty-eight
dollar house. While the former pleased the audience
the latter failed, financially, to please Manager Hunt.
The Stafford-Foster co. followed 28th in Othello. Stafford is not a good tragedian, but has, improved very
much since his former visit. Evalyn Foster as Desdemonia was well received. Rest of co. fair.
Items: Ed Gardner, advance of Lights o' London,
Sundayed here. His co. will play at Woodward's, the
stage at Kirk's being too small. H. W. Maynard, ahead
of Atkinson's Bad Boy co., will resign soon and devote
his time to an Uncle Tom co.

XENIA.

XENIA.

Opera House (J. A. Hiveling, manager): T. W. Keene, Feb. 27, to only fair business (advanced prices), Mr. Keene's assumption of the wicked king gave the best of satisfuction. P. C. Hager as Richmond and Lettie Allen as Lady Anne assumed the roles very cred-

MANSFIELD.

Miller's Opera House (Joseph Miller, manager):
Lights o' London, Feb. 28, played to good business
Fine scenery and splendid drama. Kit, 7th; George
Miln in Macbeth, 9th.

Miln in Macbeth, oth.
YOUNGSTOWN.
Opera House (W. W. McKeown, manager): William Stafford and Evalyn Foster, joint stars, played Feb. 21 and 23 in Othello and Romeo and Juliet, to poor business. Yet our people are not tired of tragedy, as Keene drew a good house latter in the week. Mr. Stafford is zealously, endeavoring "to hold the mirror up to" Lawrence Barrett, and while reflecting some of Barrett's strong points, he reproduces nearly all of his blemishes. The mouthing, jerky articulation, hiccough, and the "sawing of the air," are all faithfully copied. Stafford

has improved, however, and his carefu! reading indicates a studious application which may pull him out of this habitual rut. Evalyn Foster's Juliet by a handsomer woman would have been excellent. An unfortunate inflection of her voice, easily remedied, mars her otherwise acceptable performance. Next came Keene, in Richard, 25th. He makes the most of a conception evidently as original with Keene as it is false to history and entirely new to Shakespeare. But be that as it may, it has certainly the merit of consistency, and it subserves one important object: It interests and pleases his audience. The jeering, scoffing, self-revilling, devilish Gloster, glorying in deception for deception's sake, though it stands alone without even a respectable stage tradition to justify it, is yet portrayed in so masterly a manner that his death at the point of Richmond's sword is rapturously cheered. Both supporting cos, were good. J. Johnson's Montague is excellent; can't say as much for his lago. In the Keene co. the leading support was well sustained by Miss Hamilin and Messrs. Hogan and Ahrendt. Galley Slave, 5th; Private Secretary, 6th.

Item: Manager McKeon keeps the prices up despite the combined attacks of the Roller Rink, idle

tary, 9th.

Item: Manager McKeon keeps the prices up despite the combined attacks of the Roller Rink, idle mills and the pressure of the public demand for cheaper amusement. There is much to be said in favor of this

amusement. There is much to be said in favor of this uniform price.

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): A good-sized audience laughed heartily over the fun in The Private Secretary, Feb. 25. Grover junior was immense. Grover senior as old Cattermole was yery amusing. Ethel Brandon, as Eva, was charming, and May Robson's Mrs. Ashford was a studied and clever piece of work. The next time Nate Salsbury and his co. put in an appearance here I think it would be well if the manager provided each purchaser of a ticket with a preventative for convulsions. Three of a Kind was given to a large audience 27th. People fairly laughed the tears out until where Nellie McHenry drops off her gossmere and stands before the audience in her bathing suit, about as near nude as she could be. It was at this juncture that your correspondent heard an old theatregoer exclaim: "There it is, one can never tell what Nellie McHenry will do next." Gus Williams, 5th; Lignts o' London, 16th and 17th.

SPRINGFIELD.

Nellie McHenry will do next." Gus Williams, 5th; Lights o' London, 16th and 17th.

SPRINGFIELD.

Black's Opera House (Samuel Waldman, manager): Silbon's Cupid co. played to good houses, matinee and evening, 1st. Very satisfactory performance.

Grand Opera House (Fuller Trump, manager): Baker and Farton appeared before a good house, 24th, in The Emigrant. These gentlemen are very clever in their respective roles and highly amunsed the audience. The co. on the whole was only fair. Lights o' London, 19th and 10th.

Pointer: Mr. Trumy, manager of Grand, will book no ten-cent attractions. He thinks fifty cents, thirty-five cents and twenty cents very fair reduced prices.

FINDLAY.

Berger and Enos' Galley Slave co., Feb. 25, to a good house. Although suffering from a severe cold, Marjorie Bonner (leading lady) achieved a decided hit as Cicely Blaine. The rest of the cast was in capable hands. The "car-load of special scenery," prominently featured on the printing, was conspicuous by its absence. Theatrical business is booming here lately, all parties having played to excellent houses. George C. Miln, 7th, and Gilday's Collars and Cuffs co., 14th.

CHILLICOTHE.

Clough's Opera House, Ed. Kanffman, manager):

Clough's Opera House (Ed. Kauffman, manager):
Atkinson's Comedy co. in Peck's Bad Boy, Feb. 35,
drew a very fair house, and the entertainment seemed
to please greatly. T. W. Keene appeared as Othello
28th to the best paying house of the season. Star and
co. were well received. Stafford-Foster co., 5th; Whitney's Hidden Hand, 5th; Thomas Nast, 11th; Woman's
Heart, 25th.
Masonic Opera House.

Heart, 25th.

Masonic Opera House (Byron W. Orr, manager):
This house has been closed since Feb. 5. W. J. Scanlan, return date, 12th; Henry Chanfrau, 20th; Private

HAMILTON.
Globe Opera House (Meyers and Cornell, managers):
Kate Claxton had a fair house Feb. 24. Two Johns to
a large house 28th.
Music Hall: Baker and Farron to light business Feb.

AKRON.
Academy of Music (W. G. Robinson, manager): Feb. 23, Newton Beers and co. presented Only a Woman's Heart to a fair-sized audience. The star was heartily welcomed, being several times called before the curtain. William Stafford was seen and heard as Romeo by a small gathering 24th. Thomas W. Keene favored us with his greatest assumption, Richard III., 26th. All the seats in the lower part of the house were sold before the doors were opened, and many ladies viewed the performance from the gallery. Mr. Keene's many admirers were charmed with his treatment of this difficult role.

role.

Item: Manager Robinson has changed the inclination of the chairs in the Academy, thus ministering to the comfort of his patrons. Henry Chanfrau in Kit, 5th; Draper's U. T. co., 6th, 7th; George C. Miln, 10th, 11th.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager):
Only a fair-sized audience attended Only a Woman's Heart, which was given on Feb. 25 only. We regret very much that this company were not greeted by a crowded house, for the merits of the play in every way deserved it; but the size of the audience can partly be accounted for from the fact that between seven and eight hundred people feasted their heels at the roller-rink, and about the same number their stomachs on hard-tack and bean-soup at the G. A. R. camp-fre, while the rest, and probably the more intelligent, their brains at the Opera House. Newton Beera' portrayal of the character of Roger plays effectively upon the emotions of the audience, while the acting of Miss Manzio as Hattie Salisbury was received with the most cordial approval. The support is very good. Barney, McAuley, 6th; Galley Slave, 9th and 10th; George C. Miln, 13th.

#### OREGON.

Casino Opera House (A S Cont. Casino Opera House (A. S. Gross, manager): Chimes of Normandy, after playing to excellent business for a week was withdrawn 18th and Prince Methusalem substituted. Jeannie Winston interpolated "Coming thro' the Rye," and Bessie King the "Magnetic" waltz, both songs being well rendered. Queen's Lace Handkerchief, announced for Feb. 23.

Item: Nothing at the New Market Theatre week of 16th.—Grismer, in Called Back, Feb. 23.

#### PENNSYLVANIA.

PENNSYLVANIA.

PITTSBURG.

Library Hall (Frederick A. Parke, manager): May Blossom was produced, for the first time in this city, Feb. 3, and ran during the week to very good business. The play was interpreted by one of the best cos. that has appeared here thus far this season. The names of Georgia Cayvan, Joseph Wheelock, Ben Maginley, Forrest Robinson, W. H. Crompton and Mrs. Mary Henderson represent a degree of combined talent that is seldom offered in the provincial circuits. McCaull Opera co. in Falka, 2d; Two Johns, 9th.

Opera House (John A. Ellsler, manager): Shaun Rhue as presented by Joseph durphy during the past week is quite an enjoyable Irish play. Unfortunately the business was not commensurate with the merits. Sid. Ellis and Belle Melville rendered good support. The remainder of the co. did not distinguish themselves. J. K. Emmet, 2d; Only a Woman's Heart, 9th.

Academy (H. W. Williams, manager): The Garnella boys, Bob and Dick, made their first appearance here last week, as props. As envied capitalists they assumed their roles admirably, and with their co.—Garnellas Suprise comb.—furnished a very good vaudeville entertainment. Good week's business. Kernell's New Enterprise, 2d; Moore and Holmes Importations, 9th.

Harris' Museum (P. Harris, manager): Cora Van Tassell appeared last week in Fanchon and Leah to very large business. Her performance in both plays was very fair. Harry Jackson in Queen's Evidence, 2d.

Items: The local lodge of Elks held a very enjoyable social session on Sunday evening, 1st.—The Comedy Four will appear at the Academy with Moore and Holmes' Importations.—A five-cent museum project is being talked of.—The "take" for Falka has been quite large.—Harris' Museum is being greatly enlarged.—Joseph Murphy, the comedian, and Francis Murphy, the temperance apostle, "hob-nobbed" a great deal together last week.

READING.

READING.
Grand Opera House (George M. Miller, manager):
Feb. 23, Robert McWade in Rip Van Winkle drew a
good house. The performance was will received. Edwin Thorne presented The Black Flag to a large house,
26th. The audience at times became very enthusiastic.
J. H. Wallick'a New Bandit King had well-filled houses,
26th and 27th, and gave a good performance.

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ALLENTOWN.

Academy of Music (G. C. Aschbach, manager):
James Wallick's Bandit King packed the house Feb. 24.
Since its last presentation here, the play has undergone considerable changing, but is still extremely sensational. Yet it is the style of play that has drawing powers and tickles the popular fancy. Mr. Wallick has a strong and well balanced co., and the frequent applause was evidence that the performance was well received. The duel on horseback was as novel as it was exciting, and received well deserved applause. Suydam's Pantomine co. gave its fifth excellent entertainment, 25th, to a large and well pleased audience. A stage-struck young lady, under the cognomen of Vera Sweetland, made her first appearance at this performance as a dude, warbler and dancer. Result—failure, and information from Mr. Suydam that he has no use for her. Walter Bentley and May Brookyn in Love or Money, 10th.

Obituary: In the latter part of August last there was born in this city, unto a business trio hailing from El-

mira, N. Y., a "vision of sudden riches," which after days of thought for a title they named Casino Roller Rink. The infant, on account of its large dimensions, gave young and old of both sexes a sudden weakness, or, I might truly say, a sudden craze to bask and fondle by electric light within the cloak of this new-born wonder, and nightly crowds of its admirers rolled around it, notwithstanding health and good morals of many were mined. The infant retained excellent health and became prosperous, until about last Christmas, when it was effected by a slight attack of "lack of patronage," and its health declined daily. The parents, fearing the worst, called upon the most skilled physicians on bicycles and skates from the metropolis to look after their baby's health, but without effect. The disease became rooted and rapidly are up the vitals, "prosperity," in spite of the efforts of the so-called professionals to save it. This decrease, together with the excellent food given the Academy of Music, in the shape of first-class cheap amusements, weakned the Roller Wonder so rapidly that its parents became reconciled to the inevitable, and on Feb. 23 the infant gave up the ghost amid the cry of its parents, "Empty is the cradle, baby's gone."

EASTON. EASTON.

Opera House (William M. Shultz, manager): Feb. 20, Fanny Davenport and Henry Lee in Fedora. Large house. Mr. Lee shared the honors of the evening with the star, and played Loris extremely well. Dreams, with Kruger as the photographer, 7th.

Opera House (Kane and Tracy, managers): T. W. Keene appeared in Macbeth, Feb. 24, to the largest house of the season. Constance Hamblin, as Lady Macbeth, was excellent. The rest of the support could have been better. Henry Chanfrau, 26th, to good business. Mr. Chanfrau proved himself a worthy successor to his father.

Opera House (Joseph Teamer, manager): Feb. 25
Bella Moore, in Mountain Pink, to a \$400 house. Return engagement. Called before the curtain four times.
The first time she appeared in Columbia she played to less than \$100.

PITTSTON.

Music Hall (Evans, manager): Feb. 26th, Mattie
Vickers, in Jacquine, gave a brilliant performance to—
I regret to say—small audience. WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Mattie Vickers, as Jacquine, to very good business, 24th. Miss Vickers was bright and sparkling as ever, and is as great a favorite as is Maggie Mitchell. Her support was very good. The impersonations of the various stars in tragedy by Miss Vickers and Charley Rogers were well received. Mrs. Mary Davenport was much admired as the Banker's Wife. She is a clever actress and a pretty woman.

Banker's Wife. She is a clever actress and a pretty woman.

Three-Baggers: Harrisburg is the only town along the entire line where Barney McAuley's performance is favorably commented upon. What is the occasion of this business? The suggestions of Williamsport, with reference to McAuley will apply to most towns on the route.—We are under obligations to Manager L. C. Haile, of the Mattie Vickers co., for courtesies.—Edwin Thorne's Black Flag, 5th; Dreams, 6th.

TITUSVILLE.

Academy of Music (R. W. Barnsdall, manager); Feb. 27, Henry Chanfrau in Kit, to a full house. He was called before the curtain. His support is very good. Since the price of admission has been reduced, our playgoers will support any good co. that appears.

HARRISBURG.

goers will support any good co. that appears.

HARRISBURG.

Opera House (Markley and Till, managers): Joe Emmet as Fritz, in his new play entitled The Strange Marriage of Fritz, was fortunate in drawing one of the largest houses of the season, Feb. 24. This is the more surprising as, his eccentricities being so well known, 'twas a big risk for the local management to assume. All is well that ends well, and his engagement was undeniably one of the events of the season. Requests for a return engagement have been made to the local management, and will, no doubt, be acceded to. The new play cannot be called a success in any respect, except that it gives the star a change to display his accomplishments. The co. did nothing in particular, and did it very well.

NEWCASTLE.

Opera House (R. M. Allen. manager): Henry Chanfrau presented Kit, 23d, to a good house. Mr. Chanfrau suffers in comparison with his father. Only a Woman's Heart drew a fair house, 28th, and was fairly successful. Newton Beers, as Roger, the Tramp, made a hit.

a hit.

JOHNSTOWN.

Union Hall (C. J. Ellis, manager): Charlotte Thompson in Nell Gwynne, Feb. 6, to a fair house. Both star and support were very good, which called forth unbounded applause. Wilbur Comedy co. came 25th, 26th, 27th and 28th, playing Hidden Hand, East Lynne, Under the Gaslight and Phœnix to low prices. Houses large; company fair. Lights o' London, 9th, Howorth Hibernica, 14th, and Two Johns, 17th.

SCRANTON

Academy of Music (C. H. Lindsay, man Mattie Vickers in Jacquine, Feb. 26, to fair bus Pleased all. LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Joseph H. Keane and co., Feb. 33 and week, at low prices, in Mrs. Partington, Rip Van Winkle, Solon Shingle and Paul Pry. Good business. WILLIAMSPORT.

WILLIAMSPUKI.

Academy of Music (William G. Elliott, proprietor):
Feb. 27. Robert McWade, as Rip Van Winkle, to a fairsized and appreciative audience. Mr. McWade was
greatly encored. His support was fair. Suydam's Pantomime co., 5th, 6th and 7th, Collier's Lights o' London, 15th and 14th; Hyde and Behman's Minstrels, 23d:
Operatic Comedy co., 26th, 27th and 28th.

ERIF.

Operatic Comedy co., 26th, 27th and 28th.

ERIE.

Opera Heuse (William J. Sell, manager): Salsbury's Troubadours, in that sparkling comedy, Three of a Kind, Feb., 26, to a crowded house. Charles A. Gardner, as Karl, the Pedler, played 27th, to a good house at prices fifty, thirty-five and twenty-five cents. Gardner himself gave good satisfaction, but his support was rather weak. Standard Opera co. is billed for a week, 2d, at ten, twenty, thirty cents.

york Opera House '(Adams and Dale, managers):
J. K. Emmet, in The Strange Marriage of Fritz,
Feb. 23, to a good house. Audience highly pleased,
The two children in the performance made quite a hit.
Suydam's Humpty Dumpty played to fair houses, 26th,
27th and 28th. Great show at cheap prices. Lillie Hinton, 12th and 14th.

BUTLER.

BUTLER.

Butler Opera House (I. J. McCandless, manager): Charlotte Thompson, Feb. 28, in Jane Eyre, to a \$245 house. Charles G. Craig and a well-balanced co. rendered good support, Miss Thompson was quite ill while in town. She was billed for a matinee, but had to abandon the performance. Ada Gray, 6th; Bella Moore, in Mountain Pink, 7th, and Howarth Hibernica, 13th. Items: Hus'ling T. A. Conyers, ahead of Ada Gray, is in town. As usual Tom is brimful of business and news, He says the two best things on earth are The Mirror and his show.—I. J. McCandless has been elected manager of the Opera House, vice B. Thompson, resigned. Now that Mr. McCandless has been installed as manager of one of the best one-night stands in the country—as per record of receipts thus far—he should do everything in his power to retain, and even ircrease, the liberal patronage that has heretofore been extended. Above all things, he should not "show" the town to death. If he is wise he will book, as the maximum, not more than two cos, a week. One would be better.

#### RHODE ISLAND.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor):
Closed until 9th, when Janish will open for three
nights. Last Saturday afternoon and Sunday evening
the house was occupied by the Miniature Patti Concert
co. They gave a very fine entertainment at cheap
rates, and were rewarded by good attendance. The
Romany Rye was to have been produced here, but at a
late hour cancelled.

Providence Opera House: This week, Shadows of a
Great City, Murray and Murphy comb., 9th, 10th, 11th,
12th, 12th and 14th, Tony Denier's Humpty Dumpty.
Last week, Sol Smith Russell and a portion of the Boston Museum co. presented Twins. The piece is nothing. The public recognized it as such, and the co.
played to nothing but space. Mrs. Vincent and Misses
O'Leary and Dace were very good in what they had to
do. Russell failed to be funny. Conway is a stick, and
Hans Meany was bad. Taken as a whole, Twins was a
dismal failure.

Theatre Comique (Hopkins and Morrow, managers):
Arrivals—Stella Devere, Hawley, Manning, Cummings
and Williams (the four comets), the Japanese athletes,
Malsada Sorakichi, Tennyson and O'Gorman, Harry
Rogers, the specialty trio, Frank Moran, Flora Mack
and Walter Bray. Of last week's attractions Harry
Richmond made a big hit with his Gripsack.

Drew's Dinse Museum: Announcements for the week
are Richmond and Glenroy's Specialty co., consisting of
Healey and Saunders, Bert Martin, Eddie Leslie and
Richmond and Glenroy. In the curiosity hall are seen
the horned mnn, Birdie Monell, Jack Sutton, Frank
Williams and Herr Schlam.

Bits: Manager White, besides the Sans Souci Garden,
will have places of amusements in Holyoke, Springfield,
Worcester and New Bedford, and several first-class attractions are already booked for the Summer season.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager):
Nobody's Claim gave a saladadd.

Newport Opera House (Henry Bull, Jr., manager):
Nobody's Claim gave a splendid performance on Feb.
27. to a big house. The scenery was very good. Miss
Hasson is a clever actress and fully captivated the
house. Support very good.

SOUTH CAROLINA.

Owens' Academy of Music (John E. Owens, manager).
W. J. Scanlau played The Irish Minstrel to good business, Feb. 23 and 24. His fine and highly cultivated voice fairly captivated the audiences and elicited rounds of genuine applause. The galleries were crowded, as Mr. Scanlan is a favorite among our poor classes as well as with those who can afford to occupy the balcony. Items: The Charleston Conservatory of music gave a concert, 21st, at their hall, in memoriam of Leopold Damrosch. The choruses were beautifully rendered.—Madame Barbot has under rehearsal a new opera, which she expects to put upon the stage during Easter week.

#### TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): Atkinson's Comedy co. in Peck's Bad Boy appeared Feb. 23 and 24 to very good audiences. All were evidently well pleased. Opening 36th and continuing rest of week, The Planter's Wife. As this is the third engagement in so many seasons, we are well acquainted with the play; but it still seems to please, as good houses were the rule and applause liberal. The company is not as recorder formers.

good as formeral.

People's Theatre (Harry Walker, manager): Same bill as fast week, with good average business.

Items: Frank Farrell was here fore part of the week, doing the advance work for Called Back.—Dixon Hutton, a Memphis boy, formerly with the Seven Ravens and Thompson's Opera co., is here waiting for something to turn up.

KNOXVILLE.

Staub's Opera House (Fritz Staub, manager): The Silver King, Feb. 23, 24, to packed houses. The acting of F. C. Bangs and Miss Behrens was especially fine, Milton Nobles, 27th, in Love and Law, to very fine and well-pleased audience.

Items: Dickson's Sketch Club, 12th and 14th. It is a rich treat to our people to be favored by such fine co. as Manager Fritz Staub is bringing to Knoxville.

CHATTANOGA

James Hall (Stoops Brothers, managers): The Silver King, Feb. 21, did a good business. The support was good, but the scenery is somewhat dilapidated. John T. Raymond, 23d, presented For Congress, The audience was large and highly pleased.

#### TEXAS.

AUSTIN.
Millett's Opera House (C. F. Millett, manager):
Emma Abbott and co., Feb. 23 and 24 and matinee, to
crowded houses in Traviata, Heart and Hand and Bohemian Girl.

hemian Girl.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manageress): The event of the season was the appearance, Feb. 26, of the Emma Abbott Opera co. in Martha. This is the first opera troupe we have had this season, and the full house that greeted it shows the musical taste and appeciation of our theatre-going people. The opera was given in good style, and a sigh of regret issued forth from the audience as the curtain went down on the last act. The co, is a good one throughout, and we would give them a hearty welcome every season.

GALVESTON.

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GALVESTON.

Tremont Opera House (H. Greenwall, manager):
Lizzie Evans, as Chtp, Feb. 22 and 33; as Dew-Drop,
24th, to moderate business. As Dew-Drop again at
matinee, 25th, and as Maud Muller, evening same day,
to full houses. The last two appearances were kindly
tendered to Manager Greenwall by Chip Evans, the occassions being the annual benefit of Manager Greenwall. I am gratified to say that our citizens, in this instance, testified their appreciation of his efforts to give
them attractions, however meaner their patronage my them attractions, however meagre their patronage may have been previously this seaso

Garland Opera House (J. P. Garland, manager):
Feb. 25, Emma Abbott Opera co, in Somanmbula and selections from 11 Trovatore to a large audience. The efforts of the prima donna were greeted with round after round of rapturous applause and numerous calls before the curtain. Her support also received hearty commendation. The rates of admission were doubled, but the advance in price was cheerfully paid. Lizzie Evans, 7th and 8th.

#### UTAH

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers):
One of the most successful performances ever given in this city by local talent, occurred Feb. 23 and 24. A co. composed of some of our best vocalists of both sexes under the leadership of Professor H. S. Krouse, gave an excellent rendition of that sweetest of all comic operas—Patience—to a matinee and two evening performances, the house being literally packed on the first two and well-filled on the third. The receipts foot about \$t,600. Nettie Thatcher, a young lady having a phenomenally sweet and rich voice, essayed the title role, and acquitted herself right royally. Mrs. Jac. Leviberg, a lady having already gained considerable local fame as a vocalist, made herself very popular in the character of Lady Jane. To this lady's good taste was also confided the task of designing all the costumes, in which she displayed excellent style by J. D. Spencer, who really made a great hit. J. T. White played Grosvenor very nicely. All the other characters were well sustained, and nothing occurred to mar the smoothness of the piece. Miss Thatcher and Mrs. Leviberg were loaded with flowers at various parts of the performance. Applauses was showered in great abundance upon all and recalls were numerous. Great credit is due to the promoters of the affair, which is considered as one of the grandest exhibitions of local musical skill ever known here.

Pills: McKee Rankin was billed to appear two nights

prantest exhibitions of total historian management for the present state of the present state

#### VIRGINIA.

RICHMOND.
Theatre (Madam W. T. Powell, manageress): Milton
Nobles close a four nights' engagement Feb.21 with fair im: Mills, Rice and Barton's Minstrels for week

LYNCHBURG.
Opera House (T. H. Simpson, manager): Milton Nobles, in The Phoenix, Feb. 24, had a good house. A heavy snow-storm.
Musical: Joseffy had a small house Feb. 25. Those who heard him were well repaid. At Holcomb Hall the Hotchkins gave a concert Feb. 24 and 25, for the benefit of the Y. M. C. A. Business fair.

#### WEST VIRGINIA.

PARKERSBURG.
Academy of Music (M. C. Van Winkle, manager):
Atkinson's Peck's Bad Boy co. amused a fair house
Feb. 24. John J. Williams, as the Bad Boy, assisted by
Jimmy Duffy, made things very amusing. Minnie
Clay, His Girl, caught the eye of the dudes. In dances
she is excellent.

She is excellent.

WHEELING.

Opera House (W. S. Foose, manager): House was closed last week on account of the Barton Comedy cocancelling, and J. K. Emmet being "off." Fritz arrived in the city on the day he was to open, and immediately proceeded to "paint." His manager had him placed under arrest. This is the second time Emmet has disappointed his Wheeling friends. All the seats were reserved. Manager Foose was secured against loss. Karl, the Pedler, 9th; Fun in a Photograph Gallery, 12th.

Academy of Music (Charles Shay, manager): Heeges Bad Boy co. opened this week to good business, which continued every night and matinees Wednesday and Saturday. Second engagement. Queen's Evidence, 9th, week.

#### WISCONSIN.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager):
Bartley Campbell's latest success, Siberia, opened Feb. 23 for a week's engagement, and has been doing good business. The cast is evenly balanced and efficient.
Adele Belgarde, as Sara, and Emma Vaders, as María, are worthy of particular mention.

Academy of Music (Harry Deakin, manager): The Power of Money co. Feb. 20, 21, 22, played to light business. The co. is weak, and there is nothing particularly interesting in the play. Amy Gordon Opera co. appeared 25th for a twelve nights' engagement, Fatinitza being presented for the initial performance. Miss Gordon has a clear, sweet voice, but is rather inclined to burlesque her part. W. A. Morgan, as Julian, was well received. Aside from these, the cast was weak, as was the chorus.

Items: Clark and Edwards' Metropolitan Aggregation played week of Feb. 23 to fair business.—Jake Litt is coining money at the Dime Museum.—Nothing definite has yet been settled about the Academy.—Harry Deakin spent Thursday in Chicago.—Zanita comes to the Academy week of 13th.

EAU CLAIRE.

Grand Opera House (I.E. Casa manager): Fay Tem-

the Academy week of 15th.

EAU CLAIRE.

Grand Opera House (J. E. Cass, manager): Fay Templeton Opera co. Feb. 23 and 24, in La Mascotte and La Coquette, sang to very small houses, which is something unusual, as Fay has in the past always attracted large and enthusiastic audiences here. George Wolf, late with Miss St. Quinten, made his first appearance with the co. as Prince Lorenzo, which he did surprisingly well, considering his short acquaintance with the troupe. Romany Rye co. B played to a packed house

95th. Standing-room was sold before the curtain went

Sheboygan Opera Hawton (J. M. Kohler, manager):
The Power of Money 24th to large audience. Play and
co. gave general satisfaction. Grace Hawthorne.
March 8.

March 8.

OSHKOSH.

Grand Opera House (R. L. Marsh, manager):
The Power of Money played to good business, Feb. 23.
The prices were made "popular," which means fifty, thirty-five and tweaty-five cents, and served to call out one of the best audiences of the season. Neil Burgess, in Vim, drew another large house. Same prices. Mr. Morris stated that he had not had a losing week the Winter, either with his Power of Money co. or his World co. The manager of Neil Burgess says business has been villainous all along; that he lost \$400 on his week's engagement at Chicago.

#### WYOMING.

CHEYENNE.
Cheyenne Opera House (D. C. Rhodes, manager):
Kute Castleton and co. in At Sea, Feb. 19, to a \$500 house and well pleased audience. The Dalys played a return engagement to a big house, arst, and pleased the audience even better than on their first engagement. Mapleson's Opera co. in Lucia di Lammermoor, Mile.
Nevada as Lucia, to a fine and delighted audience and \$2,500 house. Will play again here on their return from the coast, when Patti will sing.

#### CANADA.

Grand Opera House (J. M. Lathrop, manager): Following the very successful engagement of D. E. Bandmann last week, the management continued the season of low prices, offering as an attraction Harry Belmer's co, in a round of sensational dramas. The engagement was not a success, which goes to prove the interest in the legitimate drama is again returning. The Amateur Christy Minstrels from Toronto drew a large and fashionable audience and gave a performance that would do credit to the profossional stage, Feb. 28. MONTREAL.

MONTREAL.

Academy of Music (Henry Thomas, manager):
Notwithstanding the Lenten season, with its sack cloth and ashes, The Pavements of Paris drew large houses week of Feb. 23. The plot of the piece is weak in the extreme, but the superb acting of Harold Forsberg as De Flachon caused much admiration, while Felix Morris as Bouneau, the impetuous little Frenchman, fairly surpassed himself. There is not a weak spot in the concenery the best we have seen here in some time.

Queen's Hall: The Sherwood-Winch concerts 27th and 28th, in which Wulf Fries, Herr Damerather, Mrs. Page-Thrower, and Sherwood the pianist, took part, were well attended. The audience were lavish in their praise.

Montreal Museum: The Shaughraun was produced here the second week of the Lytell engagement, with W. H. Lytell in the title role. Standing-room only is

the rule. Low prices.

Royal Theatre Museum: Miaco's Humpty Dumpty week of 23d.

Another accident. A piece of scenery fell on Billy Lytell on Tuesday afternoon, seriously injuring him. He was laid up for two or three days. Second accident

QUEBEC.

Opera House J. B. Sparrow, manager): The St. Quinten Opera co. opened their return engagement Feb. 25, to a packed house. The opera was Madame Favart, which was presented for the first time in Canada, The opera ran very smoothly from beginning to end.

#### DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

#### DRAMATIC COMPANIES.

ADA GRAY: Newcastle, Pa., 5; Butler, 6; Titusville, 7; Buffalo, 9, wrek; Cincinnati, 16, week.

A MOUNTAIN PINK CO. (Bella Moore): Jamestown, N. Y., March 6; Titusville, Pa., 10; Franklin, 11; Oil City, 12; Warren, 13; Jamestown, N. Y., 16; Erie, Pa., 17

City, 12; Warren, 13; Jamestown, N. Y., 10; Effe, Pa., 17.

A MOUNTAIN PINK Co. (Laura Dainty): Lawrence, Kas., 5; Sf. Joe, Mp., 7; Topeka, Kas., 9; Atchison, 10; Lincoln, Neb., 11; Council Bluffs, Ia., 12; Des Moines, 13, 14; Marshalltown, 16; Oskaloosa, 17; Ottumwa, 18; Albia, 19; Chariton, 20; Indianola, 21; Creston, 23; Red Oak, 24; Plattsmouth, Neb., 25; Fremont, 26; Omaha, 27, 28.

AIMER: Bloomington, Ill., 5; Jacksonville, 6; Springfield, 7; St. Louis, 9, week; Pittsburg, 16, week; Philadelphia, 23, week; Washington, 30, week.

Aones Wallace and Sam B. Villa: Lawrence, Mass., 2, week; Lowell, 9, week;

Philadelphia, 23, week; Washington, 30, week.

Agnes Wallace and Sam B. Villa: Lawrence, Mass.,
2, week; Lowell, 9, week.

Atkinson's Bad Boy Co. No. 1: Greenville, O., 7;
Richmond, Ind., 9; Connersville, 10; Cambridge, 11;
Franklin, 12; Greencastle, 13; Terre Haute, 14; Danville, 11l., 16; Decatur, 17; Epringfield, 18; Jacksonville, 10; Denver, April 13, week.

Atkinson's Bad Boy Co. No. 2: Denison, Tex., 5, 6;
Sherman, 7; Dallas, 9, 10; Cleburne, 11; Weatherford,
12; Fort Worth, 13, 14; Waxahaichie, 16; Corsicana,
17; Waco, 18, 19; Austin, 20, 21.

Atkinson's Jollities: Fall River, Mass., 2, week; Biddeford, Me., 9, week.

Arne Walker Co.: Hartford, Ct., March 9, two
weeks; Brooklyn, 23, week.

Baker and Farron; St. Louis, March 2, week; Keokuk,
Ia., 12; Sedalia, Mo., 14; St. Joe, 20, 21.

Bartlev Campbell's White Slave Co.: Terre Haute,
Ind., 5; Columbus, 6, 7; Bradford, 9; Hornellsville,
N. Y., 10; Herkimer, 11; Amsterdam, 12; Hartford,
Ct., 13, 14; Providence, 16, week; Jersey City, 23,
week.

Bartley Campbell's Galley Slave Co.: Boston, 2.

BARTLEY CAMPBELL'S GALLEY SLAVE Co.: Boston, 2, week: N. Y. City, o. week. week; N. Y. City, 9, week.

BARTLEY CAMPBELL'S SIBERIA Co.: Clevelan 1, 2, week;

Savenne, 13, 13, 14; Newark, 16,

Rochester, 9, 10, 11; Syracuse, 12, 13, 14; Newark, 16, 17, 18; Paterson, N. J., 19, 20, 21; New Haven, 23; Fall River, Mass., 30, 31; Manchester, N. H.. April 1 to 4; Haverhill, Mass., 6, 7.

BANNEY MCAULEY: Cleveland, O., 9, week; Washington, 16, week; Alsona, Pa. 22.

ton, 16, week; Altoona, Pa. 23.

BERGER AND ENO'S GALLEY SLAVE Co.: Lancaster,
5; Zanesville, 6; Newark, 7; Massillon, 9; Canton,
10; Warren, 11; Youngstown, 12; Newcastle, 13;
Sharon, 14.

BUNCH OF KEVS (Frank Sanger, manager): Baltimore,
12. Weshierton Sanger, manager):

s, week; Washington, o, week.
Busch or Krys (Dudley McAdow, manager): Ft.
Worth, 4, 5; Waco, 6; Austin, 7; San Antonio, 0; Houston, 10, 11; Galveston, 12, 13, 14; New Orleans, 16, BUNCH OF KEYS (Bride and Frear's): Salamanca, N. Y.,

7; Jamestown, 9.

BANDMANN-BRAUDET Co.: New Haven, Ct., March 2;

Troy, 9, two weeks; Lancaster, Pa., 23, week; Buffalo, 30, week; Peterboro, Ont., April 6, week.

Boston Museum Co.: Baltimore, March 2, week;

Philadelphia 0, week

Philadelphia, 9, week.
CHARLOTTE THOMPSON: Marion, O., 6; Richmond, Ind.,
7; Indianapolis 7: Indianapolis, 9, week.
CALLED BACK CO. (R. B. Mantell): Nashville, Tenn.,
5, 6, 7; Augusta, Ga., 10
C.A. GARDNER'S KARL CO.: Warren, O., 5; Salem, 6;
Steubenville, 2

23, week; Washington, April 6, week.
DIXEY-RICE BURLESQUE CO: N. Y. City, Jan. 26—indefinite season.
DICKSON'S SKETCH CLUB: Pensacola, Fla., 5; Mobile, 6, 7; Meridian, Miss., 0; Birmingham, Ala., 10; Chattanooga, Tenn., 13; Knoxville, 13, 14.
Downing's Tally-Ho Co: Louisville, 5, 6, 7; Cincinnati, 9, week Washington, 16, week.
Devil's Auctrons Buffalo, 5, 6, 7; Hamilton, Ont., 9, 10; St. Catharines, 11; Jamestown, N. Y., 17.
Dalvs' Vacation Co: Chicago, March 9, week; Cincinnati, 16, week, Dayton, O., 22; Cleveland, 23, 24, 25; Erie, Pa., 27; Hornellsville, N. Y., 28; Elmira, 30; Binghamton, 31; Cohoes, April 1,
Dan Sully's Conner Grockey: Albany, 5, 6, 7; Brooklyn, E.D., 9, week; Philadelphia, 23, week.
Den Thompson: Brooklyn, March 2, week; Poughkeepsie, N.Y., 0; Gloversville, 10; Syracuse, 11; Lyons, 12; Canandaigua, 13; Seneca Falls, 14; Ithaca. 16; Cortland, 17; Norwich, 18; Utica, 19; Amsterdam, 20; N. Adams, 21; Boston, 23, two weeks; Brockton, Mass., 6; Middleboro, 7; Taunton, 8; Mansfield, 9; N. Attleboro, 11; Woonsocket, R. I., 12.
Dominick Muzray: Cincinnati, 2, week.
DRAPER'S UNCLE Tom's Co.: Akron, O., 6, 7.
EDWIN BOOTH: Boston, March 2, four weeks; Philadelphia, April 6, two weeks
Evans and Hoey: Minneapolis, Minn., 5, 6, 7; Chicago, 9, week; Rockford, Ill., 16.
Evans-Rial Co.: N. Adams, Mass., 7 to 18.
EARLE DRAMATIC Co.: Pana, Ill., March 2, week; Casey, 9, week; Charleston, 16, week; Paris, 23, week.
Florences (Mr. and Mrs.): N. Y. City, Feb. 16, three weeks; Philadelphia, March 9, week;
Forreserra Co.: Poughkeepsie, N. Y., 2, week.
Florences (Mr. and Mrs.): N. Y. City, Feb. 16, three weeks; Philadelphia, March 9, week;
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Florences (Mr. and Mrs.): N. Y. City, Feb. 16, three

16, week,
FANNY DAVENPORT: Orange, N. J., 5; Newark, 6, 7; N. Y. City, 9, week; Brooklyu, E.D., 16, week; Cieveland, 23, week; Cincinnati, 30, week,
FRED. WARDE: Paris, Tex., 4, 5; Sherman, 6, 7; Denison, 9;
Bonham, 10; Gainsville, 11, Farrell, 12; Tyler, 13, 14;
Fort Worth, 16, 17, 18; Dallas, 19, 20, 21.
FUN ON THE BRISTOL: Toronto, 2, week; Buffalo, 9, week; Ottawa, 23, week.

FRANK MAYO: Charlotte, N. C., 5; Danville, Va., 6; Petersburg, 7; Richmond, 9, 10, 11; Wilmington, Del., FRANK GIRARD'S Co.: Minneapolis, 5, 6, 7; Indianap

olis, 16, 17, 18.
Gus Williams (I. H. Robb, manager): Detroit, 9, week;
Port Huron, 16; Flint, 17; E. Saginaw, 18; Bay City,
19; Grand Rapids, 20; Muskegon, 21; Chicago, 23, week.
GOLDEN DRAMATIC CO.: Brunswick. Ga., 5, 6, 7; Savannah, 9, 10; Hawkinsville, 11, 12; Macon, 13, 14.
GRACE HAWTHORNE: Sheboygan, Wis., 7; Cincinnati, 9,

week.
GEORGE C. MILN: Springfield, O., 6; Findlay, 7; Mansfield, 9; Akron, 10, 11; Massillon, 12, Canton, 13; Brooklyn, 90, week.
HARRIGAN AND HART'S TRAVELLING Co.: Brooklyn, E. D., 9, week.
HILL'S PROPLE'S THEATRE Co.: Rome, N. Y., Feb. 23, three weeks.

E. D., q, week.

HILL'S PROPLE'S THEATRE CO.: Rome, N. Y., Feb. 23.

three weeks.

HILL'S PEOPLE'S THEATRE CO. NO 2: Oswego, N.

Y., Feb. 23. two weeks; Carbondale, March q, week,

HILL'S PEOPLE'S THEATRE CO. NO 2: Oswego, N.

Y., Feb. 23. two weeks; Carbondale, March q, week,

Brooklyn, E. D., 16, week; Troy, 33, 24, 25; Albany,

26, 27, 28; Springfield, Mass., 30 31; Holyoke, April

1: Meriden, Ct., 2; New Haven, 3. 4.

Henry Chanfrau: Akron, O., 5; Ashland, 6; Mansfield, 7; Tiffin, q; Fremont, 10; Upper Sandusky, 11;

Sidney, 12; Troy, 13; Dayton, 14; Springfield, 16;

Greenville, 17; Chilitcothe, 20; Delawau, 21; Marion,

23; Mt. Vernon, 24; Canton, 25; Cleveland, 26, 27, 28.

HAZEL KIRKE CO.: Chicago, March 2, week; N. Y.

City, 9, week; Philadelphia, Pa., 16, week.

HARRISON-GOURLAY CO.: Brooklyn, E. D., March 2,

week; Philadelphia, q, week.

HENRY IRVING: Erooklyn, March 2, week; N. Y. City,

March q, four weeks.

HANLONS' FANTASMA CO.: Cincinnati, March 2, week;

Louis, 16, week; Detroit, 23, week.

HOOP OF GOLD CO.: Topeka, Kas., 3, 4, 5; Sedalia,

Mo., 6, 7; Fort Scott, Kas., 9; Emporia, 10; Wichita,

11, 12; Kansas City, 13, 14

HERRE'S HEARTS OF OAK: Chicago, 23, week; Indianapolis, March 2, week; Cheroit, 24, week; Oker, 27, 28.

HERRE'S BAD BOY CO.: Baltimore, March, 2, week;

HERR ATONEMENT CO.: Chicago, March 2, week; St.

Joe, Mo., 27, 28.

HEWETT'S MUSETTS: Amsterdam, N. Y., 2, week.

HER ATONEMENT Co.: Chicago, March 2, week; St. Joe, Mo., 27, 28.

HEWETT'S MUSETTES: Amsterdam, N. Y., 2, week.

HENRY BELMER: Hamilton, Can., March 5, 6, 7.

HELEN DESMOND: Jamestown, 2, week, 1.

DEAL DRAMATIC Co.: New Britain, Ct., 2, week.

IN THE RANKS Co.: Toronto, 2, week; Montreal, 9, week; Buffalo, 16, week, Montreal, 9, week; Buffalo, 16, week, Janauschek: Charleston, S. C., 5, 6; Petersburg, Va., 9; Norfolk, 10, 11; Lynchburg, 12; Richmond, 13, 14; Philadelphia, 16, week; Brooklyn, 23, week

JOSEPH MUSPHY: Hornellsville, N. Y., 5; Bradford; Pa., 6, 7; Buffalo, 9, week; N. Y. City, 16, week, Wilkesbarre, Pa., 25.

John A. Stevens: St. Louis, 9, week; Denver, 16, week.

week.

JANISH: Boston, March, 2, week; Providence, 9, 10, 11, JOHN T. RAYMOND: Flint, Mich., 5; Adrian, 6; Kalamazoo, 7; Grand Rapids, 9; Muskegon, 10, South Bend, Ind., 11; Rockford, III., 12; Dubuque, Ia., 13; Burlington, 14; Hannibal, Mo., 16; St. Joe, 17, JENNIE CALEF; Huntington, W. Va., 6, 7; Washington, 9, week; Baltimore, 16, week.

J. K. EMMET: Pittsburg, 2, week; Cleveland, 9, week; Janesville, Wis., 26.

J. Z. LITTLE'S WORLD CO: Battle Creek, Mich., 5; Jackson, 6, 7.

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JOHN MURRAY: Lowell, Mass., 2, week.

JACQUES KRUGER (Dreams): Easton, Pa., 5; Wilkesbarre, 6; Altoona, 11.

KNIGHTS (Mr. and Mrs George S.): Boston, March 2, week; N. Y. City, 23, two weeks.

KATE CLAXTON: New Orleans, Feb. 23, three weeks.

KATHE PUTHAM: Salem, Ore., 6, 7.

KINDERGARTEN CO: Brooklyn, E. D., 2, week; Philadelphia, 9, week.

KIRALFYS SIEBA CO.: Troy, N. Y., 5, 6, 7; Boston, 9, two weeks.

two weeks.

LAWRENCE BARRETT: Boston, Feb. 23, four weeks.

LGHTS o' LONDON (Eastern): Steubenville, O., 5, Wheelling, W. Va., 6, 7; Johnstown, Pa., 9; Tyrone, 11; Lock Haven, 12; Williamsport, 13, 14; Scranton, 16, 17; Pittston, 18, 19; Wilkesbarre, 20, 21; Mauch Chunk, 23; Allentown, 24; Easton, 25, 26.

23; Allentown, 24; Easton, 25, 26.

LIGHTS O' LONDON (Western): Louisville, 2, week;
Springfield, O., 9, 10; Columbus, 11 to 14; Sandusky,
16, 17; Akron, 18, 19; Youngstown, 20, 21; Pittsburg,
2, 3, week.
LIZZIE EVANS: New Orleans, 2, week; Austin, Tex., 11,
12; Waco, 12; Ft. Scott, Kas., 21.

LOUIS ALDRICH (My Partner): N. Y. City, Feb. 23,
two weeks.

Lynwood Co.: Richmond, 5, 6, 7.

LOTTA: Kansas City, 2, week; St. Joe., 13, 14; Chicago,
16, week.

16, week.
LEOPOLDS: Baltimore, 2, week; Boston, 9, week.
LILLIE HINTON Co.: Trenton, N. J., 6, 7; Lancast

LILLIE HINTON CO.: Trenton, N. J., 6, 7; Lancaster, Pa., 9; York, 12.
LYPELLS CO.: Montreal, Feb. 23, four weeks.

M. B. Curtis: N. Y. City, Feb. 16, three weeks; Washington, Marcho, week.

MAY BLOSSOM CO.: Buffalo, 2, week; Brooklyn, 9, N. Y. City, 23, week; Brooklyn, E. D., 30, week.

MILTON NOBLES: Columbus, 5; Atlanta (return), 6, 7; Jacksonville, Fla., 9, week.

MINTIE MADDERN: New Orleans, 2, week; Pensasacola, Fla., 9; Mobile, Ala., 10, 11; Montgomery, 12; Atlanta, Ga., 13, 14; Birmingham, Ala., 16; Columbia, Tenn., 17; Nashville, 18 to 21.

MONTE CRISTO CO. (Stetson's): Denver. 2, week; Topeka, Kas., 9, 10; Kansas City, Mo., 11; Sedalia, 12; Peoria, Ill., 13, 14; Chicago, 16, week; Cincinnati, 23, week; Cose week; Washington, April 6, week; Baltimore, 13, week; Philadelphia, 20, week.

MCKEE RANKIN'S CO.: San Francisco, Feb. 23, five weeks.

MCKEE KANKIN'S CO.: San Francisco, Feb. 23, aveweeks.

MARGARET MATHER: Augusta, Me., 5; Bangor, 6, 7;
Belfast, 9; Brunswick, 10; Rockland, 11; Lewiston, 124
Waterville, 13; Saco, 14; Nashua, N. H., 16; Concord,
12; Manchester, 18; Lowell, Mass., 19; Lawrence, 20;
Waltham, 21; Worcester, 23, 24; Pittsfield, 25; Holyoke, 26; Northampton, 27; Greenfield, 28.

MATTIE VICKERS: Kochester, 4, 5; Syracuse, 6, 7; Utica,
0; Troy, 10, 11; Cohoes, 12; Saratoga, 13; Pittsfield,
Mass., 14; Springfield, 16; New Haven, Ct., 17.

MAGGIE MITCHELL: Brooklyn, March 2, week; Boston,
a week.

MAGGE MITCHELL: Brooklyn, March 2, week; Boston, 9, week.

MICHARL STROGOFF Co.: Washington, March 2, week; Norfolk, Va., 0, 10; Richmond, 11, 12.

MUGGS' LANDING Co.: Cohoes, N. Y., 10, 11; Ilion, 14, MESTAYER'S WE, US & Co.: New Haven, Ct., 6, 7; Baltimore, 9, week.

MAUDE ATKINSON: Keokuk, Ia., 2, week.

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MURRAY AND MURPHY: Keene, N. H., 5; Pittsfield,
Mass., 6; Marlborough, 7; Providence, R. I., 10
to 12; Pawtucket, 14; Taunton. Mass., 16; Fall River,
17; Milford, 18; Brockton, 19; Newport, R. I., 20;
Chelsea, Mass., 21; Gloucester. 23; Salem. 24; Lawrence, 25; Concord, N. H., 26; Manchester, 27; Lowell, Mass., 28; Portland, Me., 30, 31, April z.

MATLACK Co.: Washington, March 2, week.

N. C. GOODWIN: Baltimore, 9, week; Philadelphia, 16,
week.

N. C. GOODWIN: Baltimore, 9, week; Philadelphia, 16, week.

NEIL BURGESS: Detroit, 9, 10, 11; E. Saginaw, Mich., 5; Ann Arbor, 6; Ypsilanti, 7; Brooklyn, 30, week.

NELLIE BOYD Co.; Tombstone, Ariz., 5, 6, 7; El Paso, Tex., 9, 10, 11.

NOBODY'S CLAIM Co.: Albany 2, week.

ONLY A WOMAN'S HEART Co.: Greensburg, Pa., 5; McKeesport, 6; Pittsburg, 9, week; E. Liverpool, O., 16; Wheeling, W. Va., 17; Ironton, O., 23.

ONLY A FARMER'S DAUGHTER (Joseph Frank, manager): Georgetown, Ky., 5; Frankfort, 6, 7; Columbus, Ind., 9, 10; Franklin, 11; Rusbville, 12; Connersville, 13; Brookville, 14.

OLIVER BYRON: Oakland. Cal., 2, week.

10: Franklin, 11; Rushville, 12; Connersville, 13; Brookville, 14.
OLIVER BYRON: Oakland, Cal., 2, week.
PRIVATE SECRETARY CO. (Gillette): Philadelphia, March 2, week; Detroit, 12, 13, 14.
PRIVATE SECRETARY CO. (Grover): Keokuk, Ia., 14.
PRIVATE SECRETARY CO. (Grover): Keokuk, Ia., 14.
PAULINE MARKHAM: Cleveland, 2, week; Detroit, 9, week; Buffalo, 16, week.
PAVEMENTS OF PARIS CO.: Boston, 2, week; Worcester, Mass., 9, 10; Hartford, Ct., 11, 12; New Haven, 13, 14; N. Y. City, 16, week.
POWER OF MONEY CO.: Burlington, Ia., 6; Quincy, 111., 7.

111., 7.
PEOPLE'S THEATRE Co. (Charvat's): Hartford, 2, fou

PROPLE'S THEATRE Co. (Charvat's): Hartford, 2, four weeks.

PLANTER'S WIFE Co. (Edna Carey): Louisville, 2, week; Lexington, Ky., 9; Frankfort, 10; Bowling Green, 11; Nashville, 12, 13, 14.

QUERN'S EVIDENCE Co.: Pittsburg, 2, week; Wheeling, W. Va., 9, week; Louisville, 16, week.

ROSE EVINNGE: Dalias, Tex., 4, 5; Ft. Worth, 6, 7.

REHAN'S 7-20-8 Co.: Milwaukee, 5, 6, 7.

RHEA: Chicago, March 2, week; Logansport, Ind., 9; Ft. Wayne, 10; Dayton, 11; Louisville, 12, 13, 14; Kansas City, 16, 17, 18; Topeka, Kas., 19; Leavenworth, 20; Atchison, 21.

REHAN'S SENTENCED TO DEATH Co.: Milwaukee, 5, 6, 7; Chicago, 9, two weeks.

ROLAND REED: Lowa City, Ia, 8: Davenport, 6: Ote-

worth, 20; Atchison, 21.

REHAN's SENTENCED TO DEATH Co.: Milwaukee, 5, 6, 7; Chicago, 9, two weeks.

ROLAND REED: Iowa City, Ia., 5; Davenport, 6; Ottawa, Ill., 7; Chicago, 9, week; Memphis, 16, week; New Orleans, 23, week.

ROSSON AND CRANE: Philadelphia, March 2, two weeks; Wilkesbarre, Pa., 11; Canandaigua, N. Y., 14; Indianapolis, 19, 20, 21.

RAG BARY Co.: Detroit, 5, 6, 7; Indianapolis, 9, 10, 11; Terre Haute, 12; Dayton, O., 13, 14; Cincinnati, 16, week; Columbus, 23, 24, 25; Philadelphia, 30, week.

REDMUND-BARRY Co.: N. Y. City, 2, week; Aurora, Ill., 10; Burlington, Ia., 11; Davenport, 12, 13; Joliet, Ill., 14; Chicago, 16, week.

RENTFROW'S PATHENDERS: Plattsmouth, Neb., 12; Council Bluffs, Ia., 14.

ROSBET MCWADE: Kingston, N. Y., 7; Cohoes, N. Y., 13, 14.

13, 14.

ROMANY Ryg Co. A.: N. Y. City, March 2, week.

ROMANY Ryg Co. B: Milwaukee, March 2, week.

RISTORI: St. Louis, March 2, week; Chicago, 9, week:

Philadelphia, 23, week.

RANSOM DRAMATIC Co.: Waukon, Ia., March 2, week.

SILVER KING CO. Savannah, 6, 7; Charleston, S. C., 9, 10, 11; Augusta, Ga., 12.; Columbia, S. C., 13; Wilmington, N. C., 14; Norfolk, Va., 16, 17, 18; Richmond, 19, 20, 21.

STRATEGISTS CO.: Cincinnati, 2, week.

SALSBURY'S TROUBADOURS: Louisville, 5, 6, 7; Cincinnati, 9, week; Cleveland, 16, week; N. Y. City, 23, week; Boston, 30, week.

SHADOWS OF A GREAT CITY CO.: Providence, March 2, week; N. Y. City, 0, two weeks; Toronto, 23, week.

STAFFORD-FOSTER CO. (Willis Ross, manager): Delaware, O., 5; Ironton, 7; Bellefontaine, 9; Kenton, 10; Tiffin, 11; Fostoria, 12.

STORM-BEATEN CO. (Western): Chicago, Feb. 23, two weeks.

weeks.
TORM-BEATEN Co. (Central): New Orleans, Feb. 9.

FOUNDERING CO.: Terre Haute, Ind., 6, 7; St. Louis, 9, week; Chicago. 16, week, Cleveland. 22, week; Pittsburg. 30, week; Philadelphia, April 6, week; N. Y. City, 13, week.

T. W. Kænsu: Cincinnati, March 2, week; St. Louis, 9, week; Sedalia, Mo., 16; Ft. Scott, Kas., 17; St. Joe, Mo., 18.

THORNE'S BLACK FLAG CO.: Wilkesbarre, Pa., 5; Pittston, 6; Pottsville, 7; Washington, 9, week, Boston, 16, week; Providence, 23, week.

Horne s Black Flos Co.: witecoarre, Pa 5; Pitts-ton, 6; Pottsville, 7; Washington, 9, week, Boston, 46 week; Providence, 23, week. Two Johns Co.: Cincinnati, March s, week; Pitts-burg, 9, week; McKeesport, Pa, 16; Altoona 17; Connellsville, Pa, 18; Harrisburg, 19, 20; Hagers-town, Md., 21; Baltimore, 23, week; Washington, 30 week.
TAYLEURE'S OCTOROON Co.: Wheeling, W. Va., March

TAYLEURE'S OCTOROON Co.: Wheeling, W. Va., March 2, week. Union Square Co.. New Orleans, Feb. 9, six weeks. Union Square Co.. New Orleans, Feb. 9, six weeks. Wallack's Victor Durand Co. No. 2: Indianapolis, 5, 6, 7; Cincinnait, 9, week; Chicago, 11, week. W. E. Sheridan: Salt Lake, March 2, week; Denver, Col., 9, week. March 2, week; Denver, Col., 9, week. March 3, week; N. Y. City, 23, week.
Wallick's New Bandit King Co.: Philadelphia, 2, week; Baltimore, 9, week; Brooklyn, 16, week; N. Y. City, 23, week.
Wallesie, Shender, 6, week; St. Paul, 16, week.
Wellesie, St. Ferling Co.; Auburn, N. Y., 2, two weeks; Lockport, 16, two weeks.
W. J. Scanlan: Washington, March 2, week; Hagerstown, Md., 9; Cumberland, 10; Parkersburg, W. Va. 11; Chillicothe, O., 12; Portsmouth, 13; Ironton, 44; Lancaster, 16; Newark, 17; Zanesville, 18; Alliance, 20; Norwalk, 21.
Williams Comedy Co.: Lynn, Mass., 2, week.
Walter Bentley: Allentown, Pa., 10; Philadelphia, 16, week.

16, week. WAITE'S DRAMATIC Co.: Coldwater, Mich., Feb. 23, two weeks, Zanita (Tompkins and Hill's): Chicago, Feb. s, five weeks; Milwaukee, 16, week.
Zozo: Brockton, Mass., March s, week; Lawrence, 9, week; Lynn, 16, week.

OPERA AND CONCERT COMPANIES. AMY GORDON OPERA Go.: Milwaukee, Wis., March : week.
ALICE OATES: Fort Wayne, Ind., 7; Detroit, 9; week.
BOSTON IDEAL OPERA Co.: Philadelphia, s, week; N.
Y. City, 9, two weeks.
BENNETT-MOULTON OPERA Co.: Philadelphia, s, week;
Bangor, Me., 9, week; Portland, 16, week; Newbury-Bangor, Me., 9, week; Portland, 16, week; Newbury-port, Mass., 23, 24, 25. CARLETON'S ENGLISH OPERA Co.: N. Y. City, 2, week Brooklyn, o, week.
orinne Merriemakers: Buffalo, 2, week; Trenton 16, week.

DAMROSCH OPERA Co.; Chicago, Feb. 23, two weeks
Cincinnati, 16, week.

DUFF'S OPERA Co., N. Y. City, Dec. 22—indefinite sea-

BOIL.

EMMA ABBOTT OPERA Co.: Little Rock, 5, 6, 7; Memphis, q, week; Nashville, 16, 17, 18; Evansville, Ind., 19, Indianapolis, 23, 24, 25; Dayton, O., 26, 27, 28.

FARRAR BURLESQUE Co.: Hartford, Ct., March 2, week; Norwalk, 9, week; Fav Templeton: Streator, Ill., 5; Springfield, 6; Decatur, 7; Louisville, 9, week; Cincinnati, 16, two weeks.

weeks.

Ford's Opera Co.: Dubuque, Ia., 6; Davenport, 9, 10;
La Salle, Ill., 11; Aurora, 12; Streator, 13; Bloomington, 14; Detroit, 18 to 21; Toledo, 23, 24; Akron, 25;
Youngstown, 26; Wheeling, W. Va., 27, 28: Pittsburg. Youngstown, 25, 30, week. Holt Concert Co.: Oswego, Kas., 5; Freusdorf-Holt Concert Co.: Oswego, Kas., 5; Cherryvale 6; Thayer. 7; Chanute, 9; Parsons, 10;

Cherrywale 6; Thayer, 7; Chanute, 9; Parsons, 10; Cherrywale 6; Thayer, 7; Chanute, 9; Parsons, 10; Osage, 11; Walnut, 13.

GRAU'S OFREA CO.: Louisville, March 2, week.

HOLLYWOOD OFREA CO.: Toledo, 2, week: Indianapolis, 9, week; Chicago, 16, two weeks.

HULSKAMP-MOROSINI CONCERT CO.: Cohoes, N. Y.,

6; Harlem, 8.

HARRIS OPERA Co.: Richmond, Va., s, week.

JEANNIE WINSTON: Portland, Ore.—indefinite season.

LUCIER FAMILY: Portsmouth, N. H., 11, 12; Salem,

Mass., 13, 14; Hartford, Ct., 16, week; New Haven,

2. week; 93, week.
MAPLESON OPERA Co.: San Francisco, March 2, two

weeks.

McCAULL'S BAT Co.: Philadelphia, 2, week.

McCAULL'S PATIENCE Co.: Norfolk, 5, 6, 7.

McCAULL'S FALKA Co.: Pittsburg, March
Norfolk, Va., 0, 10, 11; Richmond, 12, 13, 14; Brooklya,
16, week; Albany, 23, 24; Syracuse, 25, 26; Buffalo, 16, week; Albany, 23, 24; Sysman, 28, 29, 28, 29, N. Y. Opera Co.: Bridgeport, March 2, week; Brockton, 9, week; Lowell, 16, week. N. Y. IDEAL OPERA Co.: New Orleans, March 2, two

N. Y. IDEAL OPERA CO.: New Orleans, March s, two weeks.

THOMPSON'S OPERA CO.: Grand Rapids, Mich., 4, 5; Muskegon, 6. Battle Creek, 7; Flint, 10; Port Huron, 11; Bay City, 12; E. Saginaw, 13, 14.

THALIA OPERA CO.: Baltimore, c, week.

WILBUR OPERA CO.: Galesburg, Ill., 5; Rockford, 7. MINSTREL COMPANIES.

BARLOW-WILSON: Memphis, 5, 6, 7; Paducah, Ky., 9 Nashville, 10, 11.

BAIRD'S: Denver, 9, week.

CALLENDER'S: Danbury, Ct., 5; Wallingford, 9; Rockville, 10; Willimantic, 11; Putnam, 12; Southbridge,
Mass., 13; Woonsocket, R. I., 14; Providence, 16,

ville, 10; Willimantic, 11; Putnam, 12; Johann 192, Mass., 13; Woonsocket, R. I., 14; Providence, 16, 17, 18.

California: Canandaigua, N. Y., 6, 7; Ilion, 23, 24.

DOCKSTADER-ARMSTRONG: Lewisburg, Pa., 26; Danville, 27; Bloomsburg, 28.

Fox and Ward's: Brockton, Mass., 5, 6, 7; Natick, 9; Milford, 10, 11; Attleboro, 12; Taunton, 13, 14.

Gorton's: Gardiner, Me., 5; Rockland, 6; Bath, 7; Lewiston, 9; Portsmouth, 10; Biddeford, 11.

HI HENRY'S: Gardiner Me., 5; Rockland, 6; Bath, 7; Lewiston, 9; Portsmouth, N. H., 10; Biddeford, Me., 11; Amesbury, Mass., 15.

Hyde and Behman's. N. Y. City, 2, week.

Mills and Barton's: Paterson, N. J., 2, week; Jersey City, 9, week.

MILLS AND BARTON'S: Paterson, N. J., z, week; Jersey City, 9, week.

SAWYER'S GEORGIA: Montreal, 9, week; Toronto, 16; week; Toledo, O., 21, week.

SKIFF AND GAYLORD'S: Utica, N. Y., 9, week.

THATCHER, PRIMROSE AND WEST'S: N. Y. City, Feb. 16, three weeks; Brooklyn, March, 9, week.

WHITMORE AND CLARK'S: Rutland, Vt.. 5; Middlebury, 6; Burlington, 7.

VARIETY COMPANIES.

Brane-Gilday Co.: Chicago, 2, week; Findlay, O., 14.
Davene-Austin Alledd Attractions: Newark, 2,
week; Cincinnait, 0, week; Chicago, 16, week.
Howard Atheneum Co.: N. Y. City, 2, week.
Hallen and Hart Co: Cleveland, 5, 6, 7.
Ida Siddon's Mastodons. N. Y. City, 2, week; Buffalo, 9, week; Cleveland, 16, week; Pittsburg, 23,
week; Chicago, 30, week.
Jones-Montague Co.: Norwich, Ct., 2, week; New
London, 0, week; Waterbury, 16, week.
Kernells: Pittsburg, 2, week.
Lilly Clay's Adamless Eden: Chicago, 2, week.
Manning-Drew Co.: Buffalo, March 2, week; Ottawa,
Can., 9, week; Rochester, 16, week.
Musphy and Mack: Brooklyn, E. D., 2, week,
N. S. Wood: Baltimore, March 2, week; Detroit, 16,
week. VARIETY COMPANIES.

SHERHAN-COYNE C.: Columbus, O., 2, week; Philadelphia, 9, week; New Haven, Ct., 16, week. STAR SPECIALTY Co.: Philadelphia, March 2, week. SKIFF AND GAYLORD'S CO.: Oswego, N. Y., March 2, week.

ILBON'S CUPID Co.: Detroit, 5, 6, 7; St. Louis, 16, week; Chicago, 23, week. MISCELLANEOUS.

AUSTRALIAN NOVELTY Co.: Baltimore, March 2, week; Brooklyn, 9, week; N. Y. City, 16, two weeks; New-ark, 30, week; Lowell, April 6, week; Providence, 13, week. BARNUM'S CIRCUS: N. Y. City, 10, two weeks.
BUFFALO BILL'S WILD WEST: New Orleans, La., 2.

three weeks.

CROMWELL'S ART ENTERTAINMENTS: Sedalia, Mo., March q, 10, 11.

HOWORTH'S HIBERNICON: Butler, Pa., 13; Johnstown, 14; Altoona, 17.

KELLER AND CUNARD (Illusionists): Philadelphia, 2, MORRIS-SULLIVAN MIRROR OF IRELAND: Missoula

Monts - 54,5.

Miaco's Humpty Dumpty: Brooklyn, E. D., March, 2, week: Baltimore, 9, week.

Professor George Bartholomew's Equine Paradox: Syracuse, 9, week; Rochester, 16, two weeks; Bufalo, 30, two weeks; Eric, April 13, week.

Professor Reynolds: Stillwater, Minn., March 2, week, Suydam's Humpty Dumpty: Williamsport, Pa., 5, 6, 2.

Tony Denier's Humpty Dumpty: Brooklyn, E. D., 2, week; Providence, 13, 14.

-William Seymour, Lillian Greer, Hattie Schott and Eugenia Hall have joined Lamb and Harkinson's Opera company.

#### Glimpses of a Late Actor.

A favorite correspondent has thought it not FAY PRIMA DONNA inopportune to send us a few points in regard to a late actor: "My acquaintance with John Parselle was brief, but not without interest. I was sent by Mr. Palmer, of the Union Square. to read to him a drama I had written, and found him in his rooms in Ninth street, near Broadway. Placing himself at a small table, was assigned to the other side, Mrs. Parselle in her easy-chair not far off, engaged in sew-

"As I read on, Mr. Parselle gave close attention, dropping now and then a pithy suggestion or indulging in a significant smile, the lady listener at the same time enunciating a very hearty laugh, being especially entertained by an eccentric country doctor in the play.

"Mr P, thought the play required expansion, and when, after a few intermediate visits came again to confer with the stage manager, I was halted at the front door by its atten with a doubt whether Mr. Parselle could see me, which was solved by the appearance of the actor at the head of the stairs inviting me up.

"When I joined him he advanced to the open door of his familiar sitting-room and ointed to a coffin on trestles near the wall. I knew all, of course; it was the dead body of Mrs. Parselle, with whom I had parted a day or two before in good health and cheerful

"It may be doubted whether any scene set upon the stage of the Union Square could have been more effective.

been more effective.

"Although outwardly firm, I have no doubt this was the blow which staggered John Parselle and sent him to the grave the other day. He was a solid character and a fine and true representative of the graces and excellencies of the old school. He was a scholar, a man of taste and sound judgment. He connected the imagination, in all his bearings, with the line of actors running through from Henry Placide, the elder Mathews, Old Dowton, to the times of Coleman and Garrick.

"The robust sense, the mature culture of

"The robust sense, the mature culture of men like John Parselle are needed on the American stage, and his example may well furnish a study to the aspiring actors of the

George C. Miln will extend his season to thirty-eight weeks this year, the tour having proved more successful than was anticipated. His route has carried him from the Atlantic His route has carried him from the Atlantic to the Pacific and over territory where the ingitimate has to a great extent been overdone by older actors; yet in these places his success is said to have been remarkable. He opens an engagement at the Brooklyn Grand Opera House April 6. Special preparations are being made for the mounting of the pieces in his repertoire. Adele Payn, who has been his leading lady for the past two seasons, is reported to have won praise from the press for her splendid impersonation of Lady Macbeth.

Robert Fulford, Annie Pixley's manag Robert Fulford, Annie Pixley's manager, has written several times lately stating that the lady would open her season in April, and then written to cancel dates. Last week a letter was received from him announcing that the season would open in Chicago on April 20, where a two weeks' engagement will be played. The new play, Viff, will be produced during a four weeks' engagement in this city.

CHARLOTTE, MICH.

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MANHATTAN EXP THEATRICAL BAGGAGE ! Slate and Office with J. J. SPIES, to

#### PALEGRAPHIC NEWS.

A Riotous Audience.

CLEVELAND, March 4 .- There is a pleasant ace of Siberia, and from a good ing at the Euclid Monday night we predict a good week's business. The advance

Charles A. Gardner, in Karl, drew a large nce at the Academy, and kept them in a narkably good humor.

Pauline Markham, in Our Boys, filled the

Kate Davenport gave a seance at the Academy Sunday night, and the house was crowded. Fraud and humbuggery were so pronounced that the audience took to howling and hissing and mob law was soon in force. Police came in, and in order to quell the disturbance arrested all on the stage. At the police station they were discharged after proving that the slippery wording of the hand-bills did not bind them. The party left town at 12 P. M. without revealing their destination

#### Janish's Hub Success.

BOSTON, March 4.—Edwin Booth began his return engagement Monday night in The Iron Chest, to a large and enthusiastic house, receiving numerous calls; and the company was received in a most cordial manner after its return from New York and the road.

Janish made her first appearance in Boston, playing Camille at the Park to a large house. it was chary of applause at first, but grew enthusiastic finally, and called her at every curtain. Her fourth and fifth acts are very strong and realistic.

Lawrence Barrett began his second week at the Boston Theatre, repeating his great success of Lanciotto in Francesca da Rimini, to the usual appreciative audience.

Funny Apajune had a good house at the be ginning of its second week at the Bijou, and Francis Wilson is making a great hit.

The Knights appeared to a large house at the Globe in Over the Garden Wall. Paveents of Paris had a fair house at the Howard Manager John B. Schoeffel's beaming counnance was seen in his box at the Park at Janish's opening.

#### Business More Promising.

BUFFALO, March 4.-May Blossom opened at the Academy of Music Monday night to a darge house. There were very few vacant seats in the parquet. At the Court Street Theatre, where Dan Sully's Corner Grocery is to be seen, the audience was not large, but business will no doubt improve.

The Rentz-Santley Novelty company, at the Adelphi, was favored with the largest opening in some weeks. The house was just about

The Corrine Merriemakers began their en gagement at Bunnell's with two packed houses In the evening every seat was occupied, numbers standing, and others willing to give up their dimes to hear The Mascotte, but no room

Altogether business is decidedly more promhing than of late.

#### A Company Hissed.

[SPECIAL TO THE MIRROR.] ROCHESTER, March 4.-At the Academy Monday night, The Crimes of London opened a three nights' engagement to good house. The ason, and the play on par with com-

Three members of the Greely Relief Exedition at the Museum here are a strong attraction, owing to local interest centered in the death of Lieutenant Kislingbury, of this city, who died in the frozen North.

#### The Jollities Hissed.

[SPECIAL TO THE MIRROR]
FALL RYVER, Mass., March 4.—Atkinson' Jollities opened a week's engagement at the the Academy, Monday night, to a full house. Company numbers but five, and gives a show in keeping with the prices of admission-ten, twenty and thirty cents. The hissing was prosonnced, and unless the entertainment improves, a poor week is in prospect.

### A Past Exalted Ruler Dead.

[SPECIAL TO THE MIRROR.] HARTFORD, Ct., March 4 .- Henry H. Dayton, Past District Deputy and Past Exalted Ruler of Hartford Lodge of Elks, and Trustee of the Grand Lodge of Elks, died at his home in this city on Sunday.

Samuel Alexander, business manager for Kate Claxton, is staying at his home in this city for a few days. George B. Crawford has retired from the management of the American Theatre. F. W. White, of this city, has joined the Jones and Montague combination as busi-

Ullie Akerstrom, supported by a good commy, opened at Allyn Hall, Monday night, in n, the Cricket, to a crowded house. Varrar's Burlesque Opera company had a e house at the American Theatre and gave era of Cinderella. The Bedouin Arabs the drawing cards. Clara Lloyd began a k's engagement at the People's Theatre, in Two Wanderers, to a fair house.

Their Baby Out of Danger.

[APRICIAL TO THE MIRROR.]

10. March 3.—Please contradict redeath of our baky telegraphed by your

Albany correspondent. The kindly feelings expressed by telegrams from friends all over the country are appreciated; but we feel they will share the gratification we have in being able to announce that the little boy is out of danger.

WILL AND JESSIE BARTLETT DAVIS.

#### Tally-Ho Troubles.

[SPECIAL TO THE MIRROR.]
INDIANAPOLIS, March 4.—Tally-Ho, at Dickson's, and Hearts of Oak, at English's, opened to fair houses Monday night.

Ida Mulle left the former company here. Mr. Tuthill. Miss Mulle's husband, also left the company. He was interested in the management, and until a week or so ago owned a third interest in Tally-Ho. Ella Southard, the original Betty in the play, will shortly rejoin the company. Miss Mulle, it is said, wanted more prominence in the printing.

A lady member of the Three Wives company lost \$165 on the street Saturday night. The bills escaped through a defect in hosiery.

#### Hayman Victorious.

[SPECIAL TO THE MIRROR.] SAN FRANCISCO, March 3 -- Al Hayman has won his suit versus Bert, and takes immediate possession of the California Theatre. The furore over the opera materially affected the attendance at all the openings last night.

#### Woman Against Woman.

[SPECIAL TO THE MIRROR.]

CHICAGO, March 4.-Frank Harvey's play, Woman Against Woman, was produced, for the first time in America, at Hooley's on Sunday night. It is a fine play, finely acted, rnd scored a deserved success. The story is of two country girls who go to London. The younger is ruined, becomes a mother, and afterward weds a titled husband. The elder marries a workman. A girl in love with the mechanic discloses the secret to him, but fastens the guilt on his wife. He takes to drink, and is only reconciled to his wife on her breaking a vow of secrecy to her sister. There are a number of fine dramatic situations throughout the play. Marie Prescott, in the role of the wronged wife, surpassed herself. She was recalled five times. Charles Overton played the drunken mechanic admirably. Miss Prescott, Mrs. Brutone and Messrs. Maubury and Overton have created splendid parts. The play will have a fine run.

Rhea, at the Grand, in An American Countess, drew a large house. Audiences large second week of German opera at the Columbia. With Hazel Kirke, at the Academy, and Her Atonement, at the Standard, business is fair. Zanita, in its fifth week at McVicker's, is still drawing good houses.

#### An Academy Leased. [SPECIAL TO THE MIRROR]

MILWAUKEE, March 4.-Jacob Litt has leased the Academy of Music, at present managed by Harry Deakin, for three years. Mr. Litt will spend \$10,000 in improvements before the Fall season opens.

#### Mr. Emmet's Nonchalance.

[SPECIAL TO THE MIRROR.] PITTSBURG, March 4.—The McCaull Opera company opened a week's engagement at Library Hall on Monday under very favorable circumstances. There was a very large audience present, and the people seemed to catch on to the tuneful music of the opera amazingly. J. K. Emmet has been under the weather for some days past, and it became a matter of company is one of poorest we have had here doubt on Monday evening as to whether he would be able to appear at the Opera House of pany. Both were roundly hissed at drop of not. Finally at a quarter before eight o'clock he came into the theatre and nonchalantly asked where he could get a Turkish bath. Without receiving a reply, he was hustled into the dressing-room, and shortly after appeared ready for the evening's work. He went through the performance all right, and it is thought he will be O. K. Tuesday evening. Attendance light. Kernells, at the Academy, and Harris' Museum opened large.

#### Victor Durand's Fine Reception.

[SPECIAL TO THE MIRROR.] LOUISVILLE, March 4.-Victor Durand opened at Macauley's to a fair Monday-night house. The play, as presented by the fine company, made a most favorable impression, The occasion was the first appearance here of Sophie Eyre. George Clarke, Newton Gotthold and Louise Dillon, old favorites, were warmly welcomed. Recalls were numerous and spontaneous. A good business is assured for the remainder of the engagement.

The Planter's Wife had a fine opening at the Grand. The play has been frequently given here before. Edna Carey and others were satisfactory. The Grand mounted the piece in splendid style.

The crisp, clear, cold weather promises well for theatricals, particularly after the miserable infliction visited upon our city during last week.

#### Miscellaneous.

SPECIAL TO THE MIRROR.] HARRISBURG, Pa., March 4.- The Suydam

Pantomime company opened to one of the largest houses of the season Monday night, and followed with similar good business last night. Our first ten-cent show.

WILLIAMSPORT, March 4.-Howorth's Hibernica Monday and Tuesday to fair-sized and enthusiastic audiences. The comedians, Messrs. Cohan, O'Lynn, and Duffy and Hall, did admirably. Nelly Cohan and Annie F. Irish were appreciated. Altogether a fine entertainment.

ST. PAUL, March 4 .- Evans and Hoey, in A Parlor Match, opened to an immense house, Monday night, packed in all corners. Biggest hit of the season.

DETROIT, March 4.-Hallen and Hart opened to a jammed house-over 3,000 people -at White's.

LYNN, Mass., March 4.-Fred Williams' Birds of a Feather company opened in Music Hall Monday night to a full house, and gave an entertainment that would have done discredit to a dime museum. Many seats in the lower part of the house were vacant ere the close of the performance, and the gallery element manifested its disapproval by hissing. Panic prices.

SYRACUSE, March 4.—Sieba opened Monday for a three nights' engagement, to a large auaudience. About eighty people appeared on the stage. The scenery worked finely and was enthusiastically applauded.

NEW BRITAIN, Ct., March 4.-Silliman's Ideal Dramatic company presented The Broken Oath to full house Monday night. Wright Huntington was well received, being called before the curtain at every act.

PROVIDENCE, March 4.—Shadows of a Great City opened for the week at the Providence before a large audience. It is one of the best dramas seen here this season. It was well mounted and excellently acted. The revolving and panoramic scenes were highly effective. Indications point to large patronage for the week.

SPRINGFIELD, March 4.-W. A. Mestayer's We, Us & Co. played a profitable two nights engagement Monday and Tuesday. The piece scored a big hit, Ezra Kendall's business being immense. Murray and Murphy in a revamp of Elliot Barnes' Summer Boarders, Saturday, had a good house, and with a good variety company gave excellent satisfaction.

ERIE, Pa., March 4.-The Standard Opera company, playing at ten, twenty and thirty cents, opened Monday night in Mascotte to a packed house, fully 1,500 people being present. Thay will undoubtedly play to big business remainder of the week. The company contains some good people, among them Virginia Evans, Dan Packard, Victor Recketts and Belle Nicholson. This is certainly the successful opponent of the skating rink.

#### London Gossip.

LONDON, Feb. 14.

The stage has ever had its stock subject of discussion. To-day the Stage is approved of by Bishops, and has thus a left-handed connection with the Church. Therefore arguments as to whether it is favorable to religion and humanity are only indulged in by the very old fogy and rigid among church-goers. Other queries are of more importance, and give rise to voluminous manuscript on such topics as, Whether actors ought to be admitted into society? Whether critics are to be bribed by champagne suppers? What Mr. Irving thinks of American and Miss Mary Anderson of English audiences? And whether the beauty of an actress is not of more importance to the treasury than the merits of a new piece? On the one hand, Mr. Irving, with commendable gallantry, considers American audiences the finest in the world, and Mary Anderson thinks the English audience is nice beyond everything. 'Tookey's right and Winthrop's right," says the landlord in Silas Marner, "and they've only got to split the difference to make themselves

even." All this time arguments are carried on about the scenery, costumes, music and fitness of everything on the stage, from the pantomime up to Shakespeare. The play-goer will not be silenced. Whereas in former days he sat out the play awed, amused or instructed, he very seldom questioned its correctness, but accepted all he saw as an infallible oracle of stage lore. No matter to-day how clever the managers of a theatre are, their judgment is bound to be canvassed by people who are sure they could do better. The music in As You Like It brings to the public gaze a letter from some fusty old bookworm in the country, who thus ventilates his grievance. He is surprised "so little notice has been taken of the insults that have been offered to the memory of our great Dr. Arne, by substituting new music in the place of 'Blow, blow, thou Winter wind' and 'Under the Greenwood Tree,' in the St. James production of As You Like It." He goes on to say that he "he knows his Beethoven, Bach, Handel, Mozart and Mendelssohn by heart and has a tolerable acquaintance with those new-comers, Messrs, Schubert, Schumann and Chopin." But this old party does not recollect Alfred Cellier, and he regards the introduction of music by a burlesque music writer as a most awful offence against the "heavenly maid." He believes an indignity is put upon Shakespeare, Dr. Arne and the British public, and says that in his days the

stage would have been pulled down for it. I can imagine this wonderfully irascible music maniac strutting up and down his library in wrath. In point of fact, however, what does it matter, so that the music is tuneful and pleasant to the ear and heart, whether Dr. Arne or Cellier wrote it? Must a patent lock It is all "a tempest be put on sweet sounds? in a teapot," only equalled by the tempest another growler raises on "Shakespearean interpolations." This dissatisfied Briton condemns Mrs. Kendal for singing the "Cuckoo demns Mrs. Kendal for singing the Cuckoo Song." He berates the memory, not alone of Mrs. Jordan, who started the fashion of singing the "Cuckoo Song." but also of Cibber for interpolating "trash," as he calls it, in Richard III., and as he caus it, in Richard III., and Garrick for the same crime in the pages of Romeo and Juliet. He advocates the elimination of coarse language, but insists that nothing shall be put in that Shakespeare did not

write. He says that Rosalind's singing would significance. To some extent it overcame the at once have discovered her sex to Orlando, a woman's singing voice being in its timbre so different from the voice of a boy. "A woman," he says, "may mask her speaking voice—the singing voice is not so tractable." Then he goes on to say he "might say more, but he won't;" for which forbearance the reader is profoundly grateful. What nonsense all this is to be sure. If the Cuckoo song is pleasing to theatre-goers, as it is undoubtedly, then let us have it, Nothing could have been more delightful than the way our talented American, Miss Fanny Davenport, pursed up her pretty mouth, one of the prettiest features of her beautiful face, and gave that poetic echoing song of the "Cuckoo." The "student of Shakspeare," as he calls himself, is evidently troubled with dyspepsia or some other physical derangement, or else he has an acute attack of mental strabismus.

Perhaps he would be cured by going to Drury Lane Pantomime. A day or two since Manager Harris gave a treat to a merry crowd of soldiers' children by inviting them to see the Drury Lane Pantomime. Mr. Harris is very fond of children and is always mindtul of their pleasure. The fathers of these children belong to the various regiments of Foot Guards stationed in London. After the play they were treated to oranges and sweets and had good time generally. The military authorities granted the use of the wagons of the Commis-

sariat Transport Corps for the purpose of conveying the children to and from the theatre.

Old Drury Lane was this week, as usual during the reign of the holiday carnival, visited by the Prince of Wales, who pronounced it the finest one he ever saw. The season there the finest one he ever saw. The season there has been most fortunate in freedom from illness of the performers, Fannie Leslie only ing away a few days from her part of Dick Whittington, and the gap being filled by the beautiful Minnie Mario most satisfactorily and on a few hours' notice. Twice a day is hard work for such an elaborate performance. Mr. Harris is already planning next year's pantomime, which is to be on the subject of Alad-

din, with Nelly Farren as the hero.

Of other coming events in the nearer future, one at present of great society interest is to be the amateur performance at the Criterion Theatre in aid of the restoration of Wolferton Church. The Princess of Wales is to be present, and it is to be on the 28th of this month. Some of the most distinguished London amateurs are to be It is whispered that these ranks are to be depleted by one, a well-known Eng-lish gentlewoman, the wife of Colonel Gillnall, of the Warrington Rifle Volunteers, who is soon to adopt the professional stage. The play selected for her debut is to be Cymbeline. In this Shakespearean role she adopts the stage name of Angela Fenton.

But while this event creates quite a stir socially, there is another in the way that is making a much greater flutter here, as it will doubtless in America. A lady of rank (genuine, not fictitious), after a few years of retirement, returns to the stage and is arranging for an American tour. This is Lady Maxse, widow keley Fitz-Harding Maxse. Lady Maxse is a very beautiful woman, and young enough to render her return to the stage a sensible move She has been a widow only a few months, and although very rich, she is lonely and seeks solace for her grief over her husband's demise n her former beloved calling. She was at the time of her marriage a noted actress in Vienna, where she created a perfect furore in roles acted by Ristori. She was a great favorite at the Court, and her retirement from the stage was deeply regretted. poses, in resuming the profession, to take her present name, "Lady Maxse," raher present name, ther than the one in which she won her theatric laurels. Society is quite agog with this event, and people of rank in London have tried in vain to dissuade her from the step. She is a lady of great accomplishments, a musician, a linguist and an artist with the brush. She rides and hunts and walks like a regular Lady Gay Spanker, yet withal pos-sesses the ingenuousness of a Lady Teazle and the refinement of a Miss Hardcastle. Her business manager for England and America is Harry Taylor, who will be remembered not alone for his prominent connection with the Lyceum company on their first visit to Amer-

port he gave to Mrs. Langtry on her first The advent of a new actress is only equalled in public interest by the advent of a new play. In this case it is the new advent of a former actress, and the play I propose is a new advent of former favored play. Some years ago The White Pilgrim was played at the Court Theatre for a few weeks. Again an Olympic matinee it was last Monday An American manager is trying to procure it for New York. It is eminently suited to Sara Jewett to play the heroine Thordisa. The play is one of the most poetic intellectual dramas ever produced in London. Each character in a cast numbering nine members is a distinct dramatic creation. The story is a mystical legend of Finnland, and The White Pilgrim is, in fact, the merciful angel of death who heals all human sorrows in his cold, white breast. The play, with the exception of Robert Pateman, as the villain, Miss Tilbury —Lydia Thompson's promising daughter—as the ingenue, and Mr. Carleton as the juvenile lead was most inefficiently played. The audience was composed of the brightest literary and dramatic representatives in London. Her mann Merivale and Gilbert a' Becket, in this pathetic and romantic play, in a literary point of view, have immortalized themselves. only fault it possesses is that it is so pure and lofty in sentiment and phrasing that latter-day idle theatre-goers fail to appreciate it. poem fitted best for the shelves of the library of the student of men and morals. A. W.

#### The Name "Opera House."

In principal cities of this country there had been built, from time to time, in years past, more or less imposing edifices designated as Opera Houses. These buildings were intended to be devoted to the uses of music, the opera especially, almost exclusively. Very few of them proved to be paying investments so far as the original intention was concerned. Gradually the buildings were devoted to other uses, most of them becoming theatres proper. Thus it comes that we have Opera Houses-Grand Opera Houses at that-in which opera is never heard.

But the name "Opera House" has another

scruples and deadened the consciences of those who cared not to build or to attend "Theatres." The Academies of Music having become exhausted, and the name grown rusty, how fascinating to turn to the elegant Opera House ! "Halls" have become obsolete so far as a name for the theatre is concerned. Very few of them exist. When a Grand Opera House is erected, the Academy and the Hall either go to the wall or are devoted to less pretentious entertainments. The foreign actor or other artiste making a first visit to our shores must marvel at our brilliant array of Opera Houses. But after he has travelled a few weeks the sham is exposed. He finds that they are only theatres, after all, and some of them shambling rookeries at that. Still, with all this mushroom growth of Opera House during the last ten or twelve years, the greater number are substantial, well-kept edifices, and some of them stately piles of architectural beauty. We number our Opera Houses by thousands. The towns of 2,000 inhabitants and upward without an Opera House, Grand or otherwise, are few and

#### An Objectionable Habit.

far between-especially in the West.

Thoughtless correspondents will frequently refer to this or that well-known actor as, say, 'Joe" Smith, "Tom" Brown, or "Billy" Green. This is a mixture of impertinence, impudence and disrespect. Those privileged to address Mr. Jefferson as "Joe" are very few, and the number is gradually becoming less. Yet how frequently the beardless correspondent or the callow critic applies the offensive diminutive in referring to him. And a score or more of stars, but a little less prominent, are just as irreverently treated. This objectionable habit finds no favor in THE MIRROR columns, and such of its correspondents as are guilty of the breach soon take the hint and mend their manners; for never do their thoughtless outcroppings of disrespect appear in print. Speak of the actor as you would address him if you met him in private. The scribe, youthful as he might be, would be somewhat taken aback were he addressed as Billy, Bobby or Johnny,

Exceptions are tacked on to almost every rule. There are players whose trademark lies in the diminutive as attached to their names. These stars are usually graduates from the variety or minstrel stage. Were their names long-drawn-out their identity would be more or less hidden. At one of our leading theatres there is an actor who has often complained because the rules of the house would not permit his name to appear in the programme as Thirty years ago, in the same theatre, his name would have been introduced with the simple initial "D." Let the minstrels, the variety-halls and the circuses absorb diminutives: the theatre has taken unto itself more dignity.

time ago a correspondent wrote to THE MIRROR to express his strong objection to its omission of "Mr," and "Miss" in the names of actors and actresses. THE MIRROR clearly stated its grounds for the omission long ago. This correspondent would search THE MIRROR columns in vain to find an actor spoken of as "Joe," "Tom" or "Billy cept in the few cases, previously referred to, where the diminutive is a trade-mark. To speak of Joseph Jefferson, the actor. or Mary Anderson, the actress, smacks nothing of dis-When the Christian name is dropped it is Mr. Jefferson or Miss Anderson. To affix "Mr." and "Miss" to the thousands of names that appear in THE MIRROR every week would be a great waste of space, ink and typesetting.

#### Letters to the Editor.

THE ONE-NIGHT STANDS.

DECATUR, Ill., Feb. 23, 1885. Editor New York Mirror:
DRAR SIR:—I noticed in one of your city amusement
DRAR SIR:—I noticed in one of your city amusement

papers that an actress "has just returnd to New York grey-headed from the one-night stands." Iu regard to these continual "shots" at the one-night Iu regard to these continual "shots" at the one-name stands without discrimination, I, as a manager of this stands without discrimination, I, as a manager of the such amusement sheets are not only doing the respectable one-night stands a great injustice, but they are misleading and building up a prejudice among agents, managers and actors against towns that would be more profitable than the suburban week stands that some of them gers and actors against towns that would able than the suburban week stands that some of play. Just for the sake of being able to say "We play three weeks of one-night towns," Most of them play. Just for the sake of being able to say "We play only three weeks of one-night towns." Most of them have seen, or will see, the day they will be glad to get dates in a town that is good for even one night. Those actors and actresses that "return grey-headed," as a rule have worn themselves out and got grey-headed at the Globe or Harris' Museum before they start out. And because the people are too "flip" to recognize their aged ability in this era of advancement, they not only go back grey-headed, but some of them bald-headed, and with their Summer clothes on, which they deserve to do. A great many others, as you well know, are indebted to the one-night stands for posisjons in the profession to-day, having made their reputation and learned their lines on throad before they could ever get one date in your or any other city of any size, and now that they have got there they are the first to "kick" about "the horrid" one-night stands.

night stands.

The party referred to as having returned with the hairdye worn off played this city a number of times, years ago, and having started out this season after years of retirement, with a play that proved a failure, we consider they are in big luck if they get their salary and return only grey-headed. Truly yours,

FRANK W. HAINES.

Manager Smith's Opera House.

A CORRECTION CORRECTED.

FEB. 25, 1885.

Will you please allow me to correct some misstatements made to you by F. C. Griffith. I am the travelling manager of the Zanita company. The title was originally given me by Eugene Tompkins, who has instructed the people that in his absence I am in charge of the company. I receive a larger salary than the advance agent, Mr. Griffith. He does not hold the position once held by Fred Stinson. He is simply advance agent—nothing more. He has never managed the tour of any company connected with the Boston Theatre. Eugene Tompkins alone is manager, and in his absence I have full charge of the company. Besides being travelling manager, I am also treasurer. I am furthermore ambitious, thank you.

QUINCY KILBY.

NOT MARRIED.

NEW YORK, March 4.

DEAR SIR:—I noticed in the items of last week's issue from your correspondent in Jersey City that Warren Ashley, of the Zozo company, was happy in having his wife, Maria Heath, of the New York Opera company, playing in the city at the same time I wish to correct the statement, to the effect that I am not married to the lady mentione d, or any other, and by publishing this in your valuable paper you will confer a great favor upoa Miss Heath as well as myself. Very respectfully yours, WARREN W. ASHLEY.

#### Amateur Notes.

On Feb. 25 The Bohemian Girl was presented by the Amateur Opera Association of the Brooklyn Academy of Music. The performance was seriously marred by the execrable singing of the chorus. The ladies and gentlemen who composed this very important element were constantly disconcerted and out of time. This fault is attributed to the director, who it is claimed innertered with the mailtree. who, it is claimed, interfered with the maitre who, it is calined, interested with the matrix d'orchestre, and by his officiousness marred their efforts. The office of the director of the chorus should, in a great degree, terminate at the last rehearsal. When the curtain has been raised his duty descends to the leader in front. This branch was ably conducted by Frank A. Howson. Alice Mersereau made a handsome Arline and acted with discretion. Although a portion of the music was slightly beyond her range, she developed a well-trained mezzosoprano to advantage. Miss Edgewood Starritt, in the rather thankless character of the ritt, in the rather thankless character of the Queen, acted well, and made the most of her opportunities Helen Clark's Buda was painstaking. John G. Hill was the Count Arnheim. In the part he displayed a baritone of good quality and performed his dramatic duties satisfactorily. The honors of the evening vocally were secured by C. H. Clarke as Thaddeus. He is possessed of a pleasing tenor robusto. In the duet with Arline he was enthusiastically applicated for the manner in which he took applauded for the manner in which he took the famous high C. His appearance is favorthe iamous night C. His appearance is favorable. He acts intelligently, although with inexperience. He will prove a valuable acquisition to the Association. C. H. Parsons displayed the most ability as an actor. This gentleman has been identified for many years with Brooklyn theatricals. As Devilabed he with Brooklyn theatricals. As Devilshoof he added another to his many triumphs. O. Whittaker and W. R. Maxon were conscientious in unimportant roles. The house was filled to its capacity. The Amateur Opera Association appears to be a prosperous and well-balanced society.

Members of the Amateur League gave a very creditable rendition of Robertson's School at the Lexington Avenue Opera House last week. These people perform almost every week in some company either in New York or Brooklyn. In consequence many of them have cultivated care and confidence, but still show the same crudities in acting which marked their efforts of previous seasons. It would be more beneficial to appear less frequently, and to debeneficial to appear less frequently, and to de-vote their leisure to a complete and thoughtful vote their leisure to a complete and thoughtful interpretation of any character which is undertaken. It is impossible to do full justice to a role when the performer is uncertain of his lines. The first duty of every actor is to study perfectly his part. The Amateur League is not the only society that is at fault in this direction. Nearly all of the associations which hold forth at the Opera House show the same discrepancies. The League has always given clever and ambitious. Work with extra exertion it can hold its own as the leading association clever and ambitious. Work with extra exertion it can hold its own as the leading association in the heavier class of plays. Colonel Dusenberry makes a capital Krux. In character parts he evinces talents of a high order; always natural and with an extended knowledge of stage technique, he has earned tor himself an enviable reputation on the amateur boards. Neither W. S. Waters as Lord Beaufoy nor J. G. Hatfield as Poyntz were in appearance the G. Hatfield as Poyntz were in appearance the ideal English Lord, but they are always conscientious and show improvement. They would both be more successful in character parts. Ella Green and Pauline Willard were bright and winsome as Naomi and Bella. Mrs. Harriet Lawson is worthy of praise. Julius Cæsar may be given by the League in the near future at the Academy of Music.

The Music Hall in Yonkers was packed last Friday night, when the third opera of the sub-Church Choir Opera company. Iolanthe certainly was never so well represented by an amateur cast, and it is doubtful if in point of vocal excellence any professional performance in this country has equalled it. Every mem-ber of the company contributed to the fine gen-eral effect, and the chorus was remarkably strong and well drilled; it sang with admirable precision. Eugene Clarke, as Strephon; M. Morton, as the Lord Chanceller, and George S. Sturgis, as Earl Tolloller, were especially good. Mrs. Emma Henry Thomas, as Phyllis, and Mrs. Henrietta Griggs, as the Fairy Queen, won much applause. From a dramatic as well as a musical point of view the chief success of the evening was scored by Marion Booth, who the evening was scored by Marion Booth, who appeared in the role of Iolanthe. Miss Booth's rare beauty, sweet singing and graceful acting occasioned great admiration. Her song in the last act was encored most enthusiastically. The audience was delighted with her performance. The next opera in the series is to be Pinafore. It will be sung at the Music Hall on the 10th of April.

Perfection as an actor can be attained only by practice and proper experience. The hur-ried preparation and slipshod style of performances which are often given, however, is not the school which aids the amateur to improvement. Bad habits are acquired, which grow by contact, and later become confirmed and last-ing. There is an extensive interest in these theatricals at present, and the society which will have its regulations and fines for improper stage behavior will soon take the lead among its rivals. No person should under any circumstances be allowed to be absent from any rehearsal, and, as in the regular theatres, the book should be dropped after the second rehearsal. With such a system a higher excellence could be reached.

Eva Adams Post will benefit at the Academy of Music on March 20. Love's Sacrifice will be presented with a strong cast. The beneficiary will appear as Margaret Elmore.

On Feb. 25 The Little Sentinel and Cape Mail were produced at the University Club Theatre by the Bulwer Society. The Messrs. Platt, Eller and Tabor, and Misses Walker, Erroll, Skilling and DeForrest had leading

On Wednesday week Led Astray was presented by the Mistletoe Society at the Academy of Music. This drama is a favorite one with amateurs, the characters being equally prominent. Eva Adams Post was the Armande and Ella B. Smith the Mathilde. Dr. Colligan and J. C. Castello appeared as Rudolph and George, respectively.

Yesterday the Police Commissioners accorded permission to George Wotherspoon, Jr., to engage sixteen of the Finest to appear in several performances of The Pirates of Penzance outside of the city. The same company that will render the opera at the Academy of Music will be engaged, and efforts are being made to induce Alice Barnett to appear as Lady Jane.

The Kemble will give a performance on St. Monday, March 9, THE SHADOWS OF A GREAT CITY.

Music. Wilkie Collins' Man and Wife will be done with the following cast: Blanche, Miss West; Lady Luadie, Miss Hyde, Annie, Mrs. Davis; Mrs. Glenarm, Miss Quinn; Geoffrey, George de Cordova; Sir Patrick, H. H. Gardner; Arnold Brinkworth, Mr. Macauley; Bishopriggs, Mr. Lamb; Mr. Moy, Mr. Benjamin. On April 14 the last entertainment of the season will be given. The Pixels. son will be given-The Rivals.

The leading amateur actors of Brooklyn and their friends have bought up next Wednesday night's house of May Blossom at the Park Theatre, Brooklyn. By this they mean to signify their appreciation of Colonel Sinn's friendship.

C. H. Parsons is one of the pioneers in Brooklyn amateur affairs. He was one of the founders of the Entre Nous and Kemble societies, and is the promoter of the present Amateur Opera Association.

Hattie F. Nefflin, who has made a success in the Standard Theatre production of Gas-parone, was last season identified with The Gilbert and Amateur League societies. She is a sister to Mary Cary.

Harrie S. Hilliard has finally entered pro-fessional ranks. His talented brother Robert is still the favorite of the Gilbert performances.

J. W. Macy is missed by the habitues of the Greenwich and Amateur Opera entertainments. In conjunction with Emma Henry Thomas, Emmet Drew and others, he is appearing in comic opera.

The Beggar Student may be produced in Brooklyn next month. Elita P. Otis read with good effect at a mus-

icale last week. C. H. Clark, the tenor, hails from Chicago. He made his debut East in The Bohemian

Kate Wilson and Sarah Cowell appeared in a one-act play at the University Club Theatre on the 25th. It was entitled An Equal Match. There was a distinguishd audience present.

Lady Sebright, Lady Monckton and Sir Charles Young are some of the famous ama-teurs in England. It was amid this circle that Mrs. Langtry first gave vent to her histrionic

A. R. Whytal made his first professional appearance in New York with the Edwin Booth company. He was formerly a member of the Athenæum Society.

The Amaranth members are rehearsing The Passing Regiment.

How She Loves Him will be presented by The Gilbert at the Brooklyn Academy of Music on Saturday.

The Wife's Secret is being prepared by the

George W. Sammis, formerly stage manager of the Gilbert, has been managing the Katherine Rogers tour. If he displays as much energy on the professional as he did on the amateur boards, he will be a success.

Mrs. H. M. Ferris has joined the regular stage. She has been travelling in support of Katherine Rogers. She is talented, and has wisely determined to learn her profession from the beginning. Last season she made a success of Juliet. F. B. Warde was the Romeo.

The many friends of R. C. Hilliard will be pained to hear that he is in poor health. His physician has forbidden him to appear in theatricals for the present. He has ingratiated himself into the hearts of the Brooklyn public, and his friends hope to soon see him again before the footlights.

It is difficult to ascertain to which society many of the amateurs owe their allegiance. Their names are seen in nearly all of the casts When appearing with a foreign company a line should be placed on the programme stating their origin.

The Garrick will produce Byron's Married in Haste at the Lexington Avenue Opera House, March 13, with the following cast: Percy Pendragon, Wm. Guthrie; Gibson Green, Wm. Hunt; Granger, Daniel Webster; Nunnchance, Wm. Tallman; Rackstraw, E. J. Hain; Mrs. Granger, Gussie Wallack; Ethel, her daughter, Mrs. William Guthrie; Pritchard, Miss Wanting.

Sweethearts and Wives is underlined by the Hawthorne for production in April.

Manager Henderson is playing Dion Boucicault over the Jersey circuit, Before he began to bill the company in Jersey City Boucicault junior was informed that he would be obliged to sanction the issue of two hundred tickets for privileges. It was agreed to.

Joseph Murphy does not propose to close his season until all his dates have been filled. He has been confounded with his brother John, who closed his season two weeks ago, not caring to face the rigors of Lent. Joseph only succumbs to Holy week, and then goes

The official staff of the Madison Square Theatre, consisting of G. W. Presbrey, D. A. Bonta, L. Wemyss, Nelson Roberts, George Blumenthal, J. Hoffman and others, presented Daniel Frohman with a gold-headed umbrella, suitably engraved, as a mark of esteem for their chief, who retired from that institution

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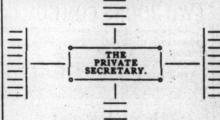
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